

THE MUSICAL TIMES

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The Triumph.
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Tink-a-Tink.
Three meet, or Pleasures of the
Town.

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Jenny Pluck Pears.
Putney Ferry.
Mage on a Cree.
The Fine Companion.
Newcastle.
Gathering Peascods.
Oranges and Lemons.
Dull Sir John.Rufty Tufty.
Parson's Farewell.
The Glory of the West.
Saint Martin's.
Hey, boys, up go we.
Grimstock.
The Beggar Boy.

SET IV.

Chestnut, or Dove's Figary.
The Black Nag.
Cheerily and Merrily.
Ten Pound Lass.
Nonesuch, or A la Mode de France.
Dargason, or Sedany.
Goddesses.
New Bo-Peep, or Pickadilla.Staines Morris.
Amarillis.
Black Jack.
Jamaica.
My Lady Cullen.
London is a fine Town, or Watton
Town's end.
The Twenty-Ninth of May.

SET V.

Catching of Quails.
If all the World were Paper.
Up Tails all.
Winfred's Knot, or Open the Door
to Three.
Chelsea Reach.
Fain I would.
Hyde Park.
Hunsdon House.
Althea.Argeers.
Lady in the Dark.
The Merry Conceit.
Adson's Saraband.
Confess.
Maiden Lane.
The Old Mole.
Shepherd's Holiday, or Labour
in Vain.
Upon a Summer's Day.

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Broom, the bonny, bonny Broom.
Lady Speller.
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| 3. Where shall the lover rest | ... | Scott |
| 4. Willow, Willow, Willow | ... | Shakespeare |

SECOND SET.

- | | | |
|----------------------------------|-----|-------------|
| 1. O mistress mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | Shakespeare |
| 3. No longer mourn for me | ... | Shakespeare |
| 4. Blow, blow, thou winter wind | ... | Shakespeare |
| 5. When icicles hang by the wall | ... | Shakespeare |

THIRD SET.

- | | | |
|--------------------------------------|-----|----------------|
| 1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| 3. To Althea, from prison | ... | Lovelace |
| 4. Why so pale and wan | ... | Suckling |
| 5. Through the ivory gate | ... | Julian Sturgis |
| 6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| 1. Thine eyes still shined for me | ... | Emerson |
| 2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| 3. When we two parted | ... | Byron |
| 4. Weep you no more | ... | Anon. |
| 5. There be none of Beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| 1. A stray nymph of Dian | ... | Julian Sturgis |
| 2. Proud Maisie | ... | Scott |
| 3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
| 7. A Lullaby | ... | E. O. Jones |

SIXTH SET.

- | | | |
|----------------------------------|-----|------------------|
| 1. When comes my Gwen | ... | E. O. Jones |
| 2. And yet I love her till I die | ... | Anon. |
| 3. Love is a bable | ... | Anon. |
| 4. A lover's garland | ... | Alfred P. Graves |
| 5. At the hour the long day ends | ... | Alfred P. Graves |
| 6. Under the greenwood tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

EIGHTH SET.

- | | | |
|------------------------|-----|------------------------|
| 1. Whence | ... | Julian Sturgis |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian | ... | George Meredith |
| 4. Dine in woods | ... | George Meredith |
| 5. Looking backward | ... | Julian Sturgis |
| 6. Grapes | ... | Julian Sturgis |

NINTH SET.

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|-------------------------------|-----|-------------------|
| 1. Three aspects | ... | Mary E. Coleridge |
| 2. A fairy town (St. Andrews) | ... | Mary E. Coleridge |
| 3. The witches' wood | ... | Mary E. Coleridge |
| 4. Whether I live | ... | Mary E. Coleridge |
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From January 1 to the middle of June 176 concerts have been given in hospitals, 89 in camps, and 124 in clubs, schools, and other institutions,

making a total of 389 concerts; that is an average of about 15 a week, for which 1,318 engagements have been given; it is impossible to compute the number of the auditors. The artists' fees, paid by the Committee, amount to £2,038. During the same time, sympathisers with the work of the Council have given 17 concerts for the benefit of the funds. On some of these occasions the artists' fees have been paid by the Committee. In addition to concerts organized by the Committee, a number of financial grants and guarantees have been made to choral and orchestral societies, and other musical organizations, with the object of giving increased employment to musicians in need of aid.

Musicians who desire to be entered on the Committee's register, and thereby become eligible for employment, must be British subjects who have been adversely affected by the War, and unfit for military service. They must attend an audition by the Committee, where their capabilities are carefully tested. Applicants on the list are offered musical employment as far as possible, failing which another department of the Council endeavours to provide them with suitable alternative occupation, such as clerical work.

A scheme of subsidised employment has been inaugurated in connection with Girls' Clubs. Teachers of class-singing and dancing have been supplied, and lecturers and accompanists provided; also adjudicators for musical competitions. Eight teachers are now in regular employment in these Clubs, thereby enabling an important form of social work to be kept going.

Concert parties have visited camps at Aldershot, Crowborough, the Crystal Palace, Huntingdon, Peterborough, Shoreham, Kingston, Seaford, Longmore, Liphook, Felixstowe, Tring, Forest Row, Ludgershall, Brentford, Staines, Caterham, Berkhamsted, Surbiton, Basingstoke, Dovercourt, Cranley, Maldon, and other places. Also a great number of hospitals in London and the adjoining districts have been visited, including the Royal Herbert Hospital, Woolwich; the Military Hospital, Ottershaw Park; the Canadian Hospital, Taplow; Southend; the Seamen's Hospital, Greenwich; the Red Cross Hospital, Bromley; the Emergency Hospital, Ilford; the Red Cross Hospital, Hove; Worthing, Hassocks, Lewes, and Seaford.

Amongst schools visited may be mentioned Wycombe Abbey, Berkhamsted, Francis Holland School, Chelsea, Harrow, Bradfield, Thanet, Southbourne, Lingholt, Southend, Haywards Heath, Chislehurst, Sidcup, Christ's Hospital, Roedean, &c. The school concerts are generally self-supporting, and in some cases are given for the benefit of the funds of the Committee.

The concert-parties have been received everywhere with the greatest enthusiasm, and requests for return visits have been more than the Committee have been able to cope with. Commanding officers, chaplains, matrons, and others in authority have borne witness to the inspiring and elevating effect of these concerts upon recruits in training, and the consolation they afford to soldiers and sailors who

¹ *Ex officio* as Chairman of the General Committee of the Council.

have returned from the Front wounded and suffering.

Soloists have been provided for concerts at Wesleyan Central Hall, Buckhurst Hill Parish Church, Kentish Town, Westminster Cathedral Hall, Kendal, Dorking, Uppingham, Somers Town, Westbourne Grove, March, Woking, Toynbee Hall, and Whitehaven. Also for many concerts in private houses given in aid of the Committee's work.

The artists on the Register, numbering upwards of 400, consist of singers, instrumentalists of all sorts, teachers, entertainers, and reciters.

A grand Patriotic Concert was held at the Royal Albert Hall on April 24, when Their Majesties the King and Queen and Queen Alexandra were present. The profits were divided equally between the Professional Classes War Relief Council and the Lord Mayor's Recruiting Bands.

It will be seen from the foregoing that great beneficial work has been accomplished. But now, unfortunately, the Committee is faced by the grave necessity of seriously restricting its operations, because the funds available are nearly exhausted.

Will our readers help to get subscriptions? We know only too well that we are appealing to many whose means are greatly restricted. But if every reader of the *Musical Times* subscribed only ONE SHILLING a sum would be received that would enable the Committee to carry on its work for some months. A subscription form is enclosed.

All amounts of half-a-crown and upwards will be acknowledged in the *Musical Times*. We hope, however, that this limitation will not hinder anyone from sending smaller sums. The form and postal order should be sent to the honorary secretaries of the Professional Classes War Relief Council, 13-14, Princes Gate, London, S.W.

The following letter from Dr. H. Walford Davies appeared in *The Times* on June 17 :

The excellent article called 'The Mobilization of Music' in *The Times* last Saturday, together with your leading article on 'The Popular Art' (in to-day's issue), make the vital uses of music in war time convincingly clear; and they seem to open the way for a postscript of appeal. Numberless lovers of music now in the new Army are shortly going to the War. Quartered perhaps thirty miles from London, cut off from their favourite recreations—to such men good music is as great a boon after a tiring day as anything could well be. Besides this, it has a happy knack of replenishing the memory and refreshing the mind at odd moments. One man, home again after eight months' fighting, has recently described to me how that fragments of familiar music came as the greatest help in hard times. It is not a miniature ballad concert by skilled artists, or any elaborate entertainment that is needed, but apparently a blend of two things, a little first-rate music and some songs that are easy to remember in which men can join. As a member of the Committee for Music in War Time, over which Sir Hubert Parry presides, it fell to my lot last November to form a small force of choir-men for war-time use. Most of them are busy all day, but are able to catch a five o'clock train to any given place. (It is not in London that they are wanted.) They practised, then mobilized, helping a few choral Societies to carry on their season's work during the winter, and giving fifty-two camp and hospital concerts within forty miles of town, at a total cost of about £178. But now we have to

refuse concerts for lack of funds. The Professional Classes War Relief Council have their own heavy demands, and further grants from their Committee will not be possible at present. Indeed, a large number of our recent concerts have only been possible through the generosity of a single music-lover. Anyone who cares to send £5—we could welcome £500—may know that he is immediately giving one or more complete concerts to soldiers in hospital, or soldiers in training. There are a variety of audiences in the world, but none show themselves more vital or more grateful or more ready to collaborate, in the most responsive and lively way, than a soldier audience in camp.

WILLIAM HAYMAN CUMMINGS

BORN AUGUST 22, 1831,

DIED AT 'SYDCOTE,' DULWICH, JUNE 10, 1915.

The death of Dr. Cummings removes one of the most highly-esteemed metropolitan musicians. A man of remarkable vitality and activity, he was in harness of his own choice, until the day before his death. He played many parts in the drama of life; in turn he was singer, composer, conductor, director of a great School of Music, and especially, and to the end, an industrious musical *littérateur* and investigator. In addition to these engrossing activities, he was a strong directing force in many Societies formed for the advancement of the art and the benefit of its votaries, and through the Royal Society of Musicians, in the management of which he was much concerned, he helped to minister to the needs of his unfortunate brethren and their dependents. He was a lucid speaker, and on public occasions he often voiced the feelings and views of the profession as no one else could. As a singer his enunciation was a model, and he carried this clear utterance into his public speech. As a composer he cannot be said to have made any special mark on his generation. In his vocal writing he was content to work in the idiom of the glee writers of the last century, in which flowing melody and plain rich harmony are distinguishing qualities. One of the best of his compositions of this class is the glee 'Oh, the summer night' (A.T.T.B.B.). He had no sympathy for the developments or, as some would say, the extravagances of the recent 'forward' schools: he seemed satisfied to live in the atmosphere of the memories created by an intimate knowledge of the works of the great classical masters. Especially was he drawn to Handel and Purcell. His splendid library of music and musical mementoes—probably one of the best collections of the kind in existence—was a feast of joy to him, and enabled him to gratify his appetite for historical investigation with all the material at hand. His living associates, amongst whom the present Editor of the *Musical Times* is proud to reckon himself, will always remember with affection his kindly disposition and unsparing willingness to advise and assist, and posterity will be grateful to him for his painstaking contributions to the bypaths of the history of music.

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As we gave in the February, 1898, number of the *Musical Times* a full sketch of the late musician's career it will only be necessary at this juncture to recapitulate briefly the chief events of his long and busy life. We are glad to be able to add as a special supplement a reproduction of an excellent photograph taken by Histed.

William Hayman Cummings was born at Sidbury, Devonshire, August 22, 1831. He became a chorister in St. Paul's Cathedral, and afterwards in the choir of the Temple Church, where he sang at the opening service held after a renovation on November 20, 1842. Here he had organ lessons from Mr. (afterwards Dr.) E. J. Hopkins, and meantime obtained general education at the City of London School. He sang amongst the altos at the first performance of the revised version of 'Elijah,' given under the composer's direction at Exeter Hall on April 18, 1847. Mendelssohn observed the enthusiasm of young Cummings, and having ascertained his name, wrote it on one of his own visiting cards and gave it to the boy. After his voice broke Cummings became organist at Waltham Abbey, and whilst there made the discovery that Tallis was one of his predecessors. On leaving Waltham, he began his career as a tenor singer by deputising at the Temple Church, and at the Chapel Royal (for Charles Lockey), and Westminster Abbey (for J. W. Hobbs). Subsequently he got a full appointment at the Temple, and at the Chapel Royal. He became a pupil of Hobbs for three years, and afterwards married his daughter Clara. Singing at Exeter Hall as a substitute for Sims Reeves in a performance of 'Judas' he was so eminently successful that his position as a first rank vocalist was assured, and he was soon full of engagements at important festivals. He paid two professional visits to the United States.

The greatest success of his singing career was achieved in his interpretation of the solos in Bach's 'St. Matthew' Passion music. The first occasion was at a performance of this work promoted by Messrs. Novello and given at Exeter Hall on April 6, 1870. A year later he sang the part at Westminster Abbey, and thrilled the auditors. From 1878 to 1896 he was one of the most trusted professors of singing in the Royal Academy of Music. He also taught singing at the Royal Normal College for the Blind at Norwood. In 1882 he became chorus-master of the Sacred Harmonic Society, and subsequently conductor, in succession to Charles Hallé. He was Precentor of St. Anne's, Soho, from 1886 to 1898, and for some years honorary organist and choirmaster of the Chapel of Ease, Dulwich. In 1884 he was made a Fellow of the Society of Antiquaries. In June, 1896, on the death of Joseph Barnby, he was elected Principal of the Guildhall School of Music. From this important post he retired in 1900 at the age of sixty-nine. Since that period he has devoted himself to literary and especially antiquarian pursuits, and to many duties connected with the numerous Societies of which he was a valued member. He was made a Doctor of Music *honoris causa* of Trinity College, Dublin, in 1900.

An incident that occurred in 1907 served to intensify the respect in which Cummings was held by the profession. In addressing a gathering of musicians, he spoke strongly against a method of singing which was then being extensively advertised, and which promised miraculous results. The speech was duly reported, and led the promoter of the wonderful scheme to bring an action for libel against Cummings, which after a protracted hearing was settled in defendant's favour. But the bankruptcy of the plaintiff left Cummings to pay his own heavy costs. This led the profession all over the kingdom to determine that he should not be a loser, and the whole of the amount was quickly subscribed. A banquet was given to Cummings, at which the late Ebenezer Prout presided. An address, presented with the cheque, stated that the gift was offered 'for the valuable services which with exemplary courage he had rendered the community.'

Cummings's compositions include a cantata that was once very popular, 'The Fairy Ring,' and several excellent glees, amongst which the most important is a fine setting of Barry Cornwall's 'Oh, the summer night' (A.T.T.B.B.), already alluded to above. 'Oh were I but a drop of dew,' a mixed-voice part-song (published in the *Musical Times*), has had a great vogue. His literary works include a Life of Purcell (in the 'Great Musicians' Series), the history of 'God Save the King,' and a short book on 'Dr. Arne and "Rule, Britannia."' He contributed many articles to *Grove's Dictionary* and the *Musical Times*, and papers to the Musical Association. A text-book on the 'Rudiments of Music' and a 'Biographical Dictionary of Musicians' (both in Novello's Primer Series) have been widely used. Lately he issued (from the *Musical News* office) a pamphlet summarising his views on 'Handel, the Duke of Chandos, and the Harmonious Blacksmith' myth.

The funeral took place on June 10. The first part of the ceremony was held in the Church of St. John the Evangelist, Guernsey Grove, Dulwich, a chapel-of-ease to Holy Trinity, Tulse Hill. As Dr. Cummings had been one of the boys of the Chapel Royal, the Rev. Canon Edgar Sheppard, Sub-Dean of the Chapel Royal, was the chief officiating clergyman, and with him the boys of the Chapel came attired in their scarlet and gold costumes, and their reverent demeanour and the beauty of their singing added to the solemnity of the occasion. The service was simple and impressive. Canon Sheppard read the lesson with an exquisite clearness of diction and sincerity of feeling that we at least have never before experienced at a funeral service. Dr. A. H. Mann, an old and endeared friend of the deceased, was at the organ, and played Chopin's 'Marche Funèbre,' Spohr's 'Blest are the departed,' and Handel's Dead March in 'Saul.' The hymns were 'Now the labourer's task is o'er' and 'The Saints of God.' The body was interred at Norwood Cemetery, Canon Sheppard officiating.

The mourners included the Rev. Hayman Cummings (brother of the deceased), and a number of other relatives. The following is a list of some

of the musicians and other persons who were present, many of whom attended as representatives of the institutions with which Dr. Cummings was connected :

Canon Edgar Sheppard, Sub-Dean of the Chapel Royal, Rev. J. Stephenson, Sir Alexander C. Mackenzie, Sir Frederick Bridge, Dr. T. Lea Southgate, Dr. Charles Maclean, Dr. W. G. McNaught, Mr. Percy Baker, Mr. Saxe Wyndham, Dr. and Mrs. Mann, Mr. Arthur Thompson, Miss E. G. S. Goddard-Fenwick, Miss Lucie Johnstone, Mr. Allen Gill, Dr. E. Markham Lee, Dr. Charles Vincent, Dr. E. Bunnett, Mr. Franklin Clive, Mr. F. Harold Hankins, Mr. Stanley Hawley, Mr. S. Midgley, Mr. Charles Gardner, Mr. H. F. Nicholls, Mr. T. Roylands-Smith, Mr. David Beardwell, Mr. Hugo Chadfield, Mr. Dettmar Dressel, Mr. Otto Dressel, Mr. J. Mewburn Leven, Mr. Arthur J. Page, Dr. R. R. Terry, Mr. Walter Morrow, Mr. Clifford B. Edgar, Mr. F. A. Borsdorf, Mr. Henry W. Brooke (Novello & Co.), Mr. Landon Ronald, Principal of the Guildhall School of Music in succession to Dr. Cummings, acting upon the advice of his medical attendant, was unable to attend.

Numerous wreaths were sent by private friends, and, besides, there were many from various Societies, including :

The Royal Philharmonic Society of Musicians, Twelve Sections of The Incorporated Society of Musicians, The Royal Academy of Music, The Musical Association, The Royal Society of Musicians, The Council of the Royal College of Organists, The Guildhall School of Music, Council of the Incorporated Staff Sight-Singing College, The Guildhall School of Music Chapter, and also from the *Musical News* (of which Company Dr. Cummings was the Chairman of Directors), Miss Agnes Zimmermann, Sir Homewood and Lady Crawford, Miss Helene Dolmetsch, and Mr. Edward German.

RICHARD WAGNER *CONTRA* MILITARISM.

BY WILLIAM ASHTON ELLIS.

We have put a long stretch behind us since Christmas, but just as I then thought it a pity for our sportsmanlike defenders to be hobnobbing between the trenches of Flanders with the brutal devastators of Tirlemonde, Malines, Dinant, and Louvain, so I deeply deplore the unreasoning and quite un-English phase of Chauvinism that now seeks to ban even the music of dead German composers from our concert-rooms. In the interval, it is true, the fiendish criminality of our hate-belching enemy has been brought much nearer home to us ; but if a festival of Bach, Beethoven, and Brahms could be given in the fourth week of April (under a Belgian baton, too), notwithstanding the acts of murderous piracy already committed by German airships and submarines, it appears to me astounding that on May 9—however more wholesome the murder involved in the sinking of the *Lusitania* just two days before—the self-same orchestra that had co-operated in that festival should withdraw Wagner items announced on the very programmes sold that Sunday night.*

On that occasion the line seems to have been drawn at half-a-century's removal from our earthly sphere, for Mendelssohn's Violin concerto proved to be a fixture that duly came off ; but by to-day

we have travelled still farther in the same direction, and now are being treated to a whole series of Promenade Concerts by another of our first-class London orchestras at which a strong (?) feature is supposed to be the exclusion of *all* German music both root and branch.

Where is it all to end ? Is 'Luther's hymn' to be banished from our chapels, Goethe's 'Faust' never mentioned save with bated breath, and Dürer sent to limbo ? To turn from the æsthetic arts, are we promptly to discard all our triangular bandages lest our brave wounded should have their pride hurt by hearing them inadvertently called by the name derived from their inventor, the late well-known Prussian army-surgeon Esmarch ? Surely a little common-sense—in times like these one hardly dares appeal to a sense of humour—would do no harm in the counsels of the celestial minds that 'call the tune' in the musical profession. We used to be told that Art has no country : whether that be the case or not with works of the smaller fry, in every art there have towered a few supreme heads whose master-works so far transcend the bounds of nationality that they belong by right of sheer humanity to all the world, and no level-headed person witnessing them would ever dream of saying to himself, except perchance in sorrow at the contrast, 'The compatriots of this Master nowadays are poisoning wells.' Such a supreme head was Richard Wagner : aye, is, and will be for at least another century ; and to taboo his works—beyond of course the two royal-homage Marches—is an act of ruthless vandalism most perilously verging on the spirit displayed by his degenerate countrymen themselves.

I can pretty well guess what set *this* ball rolling at any rate in the instance first adduced by me. To add his quota to the slaking of the Germans' present thirst for slaps at the invincible 'Engländer,' a Berlin professor who previously had wormed his way into third-rate notoriety as editor of some Wagnerian 'remains,' thought fit towards the end of March to string together a few moth-eaten extracts from the great man's private letters of the year 1855—his London Philharmonic season—none too complimentary (and justifiably so) to the English press and public of those days, and to get them published, naturally as a pot-boiler, since even a German professor must pay for his own keep. In the feuilleton of his metropolis's *Tageblatt*. Other German papers 'please copied,' it seems, and at last the gist of these very stale remarks of Wagner's happened to filter into one of our own dailies almost simultaneously with the news of that appalling butchery on the high seas. Thus fuel was added to fire, and our too easily inflamed musicians incontinently lost their heads. But the wily Berlin 'Dr.' had omitted to tell his readers one thing : viz., that, whatever the Richard Wagner of 1855 may have been goaded into saying in private against the 'Engländer' by our long-repentant inhospitality towards him and his art, it is cast entirely into the shade by the public contumely he poured his life long on whole classes

* We are informed that this course was decided upon in order to avoid a possible unseemly disturbance on the part of the audience.—[Ed., M. T.]

and especially the professorial, of a nation that now has proved her crass unworthiness to number him among her sons. Take the following, as a specimen, from his Introduction to the first number of his own monthly periodical, the *Bayreuther Blätter*, 1878:

'In Germany it is the "nook" alone, not the big capital, that has been truly productive. What should we ever have got, had we waited for the reflux from our Marktplätze, Ringstrassen and Promenadenstrassen? What but the ullage of a national production ruined since its pouring in? A good angel stood as guardian to our great poets and thinkers when it held them banished from these larger towns of Germany. Here, where coarseness and servility tear the morsel of amusement from each other's teeth, there is nothing to bring forth, but simply cud to chew. And our German capitals, at that: how they blazon forth our national disgrace, to our disgust and horror! How must a Frenchman feel, an Englishman, even a Turk, when he treads the stones of such a German seat of government and everywhere just finds *himself*, in sorriest copy, but never a vestige of any German originality? And then to see this flaunting good-for-nothingness exploited for the benefit of our financiers by an "almighty" daily Press at which our Ministers sit trembling even in the Imperial Chancery itself! (cf. 'Prose Works,' vol. vi, pp. 25, 26).

Or this, from a conversation of some twenty months later, of his compatriots' lack of musical discrimination: 'It is incredible what the German will dub fine if he can only hear it at a Subscription Concert!—which really is by no means far from one's own experience in that regard.

Just one more scrap of table-talk, this time from 1880, and à propos of the German authorities' attitude toward vivisection: 'No! No other nation is so abominable as ours. The English have taken up this question quite respectfully.'

One could go on citing Richard Wagner against the failings, and worse, of his own nation *ad infinitum*; but this is no time for indulging in such barren recrimination. What has moved me to raise my voice on his behalf at present is the utter misconception of his tenets, alike general and particular, which alone can extenuate such an act as that refusal of our leading instrumentalists already referred to. Could the Bayreuth Master arise from the tomb in which he was laid to rest over two-and-thirty years ago, I can imagine nobody who would be more indignant at the articles recently penned by that renegade ex-Englishman who now lives in his house, or at the prior insolent action of that old pupil we all once so honoured. But one thing is certain: his spirit would flee to the uttermost ends of the universe to escape contamination from the air polluted by the Hohenzollern decadent who but lately conferred a badge of shame, the Iron Cross 'with white ribbon (for non-combatants),' on his posthumous son-in-law.

Right back to 1848 and his semi-revolutionary address to the Dresden Vaterlandsverein—with

its mistaken extolling of 'German freedom and German mildness'—goes his objection to a standing army of any sort, and to the end of his life we may trace the same loathing of militarism. Thus in that noble homily he drafted for the spiritual guidance of his young Bavarian King in 1864, 'On State and Religion,' we read these words: 'The measures and actions which show us violently disposed towards the outer world can never stay without a violent reaction on ourselves. When modern political optimists speak of a general condition of law in which the [European] States now stand toward one another, one need only point to the necessity of maintaining and continually increasing our enormous standing armies to convince them, on the contrary, of the actual lawlessness of that condition.' Then, even in that fateful autumn of 1870, at the height of the Franco-German War, he winds up his famous essay on Beethoven with these words: 'Whither our armies are now urging, there had his genius already begun the noblest conquest. What our thinkers, our poets, had only touched as with a half-caught word, the Beethoven Symphony had stirred to its innermost core: the new religion, the world-redeeming gospel of sublimest innocence, was already understood there as by us ourselves. So let us celebrate the great path-breaker in the wilderness of a blighted Paradise. But let us celebrate him worthily,—and no less worthily than the victories of German valour: for the benefactor of a world may claim still higher rank than the world-conqueror!'

Having accused Bismarck more than once before of neglecting the nation's 'ideal interests' in favour of the material, to the painter Lenbach he remarked in the 'eighties: 'I cannot acquit him of blunders even on the political field. Had he been farther-sighted, he would have concluded peace with the French immediately after Sedan. By prolonging the war right up to Paris, he parted the two nations for a century.' Again: 'The whole people is famishing, and we keep up a gigantic army to protect this corpse!' Once more: 'The people exhausted by constant fresh taxes, ever-fresh augmenting of the army—it's barbaric! To conquer new provinces, and never ask oneself how to reconcile them; never to think how to make Holland, Switzerland, and so on, one's friends,—to do nothing of all this, but merely raise armies!' 'The moth flies into the candle-flame because Nature has no foresight; but it is man's duty to extinguish that artificial light—not the light of knowledge, but that of false knowledge, the science our princes encourage to be the better able to pursue their army schemes.' And so on, and so on.

But why labour the point? To anyone at all conversant with the texts of Richard Wagner's dramas it must be clear as day that, under the pernicious lead of upstart Prussia, modern Germany is flying dead in the face of every principle of life and *genuine* culture he held most dear. It had already begun to do so even ere his death: for if there is one characteristic that

runs like a strand of gold through all his life-work, it is the exaltation of *Mitleid* (compassion); yet the very line in 'Parsifal' that proved incomprehensible not only to the average German critic of its first performances, but to the general ruck of native spectators of that crowning masterpiece, as I can personally testify, was the *clou* of the whole work, *durch Mitleid wissend*.

Fritz Nietzsche knew better. To secure the 'place in the sun' that he coveted, but felt staved from by the shadow of a mightier than himself, he singled out *Mitleid* and *Erlösung* (redemption) for the two chief targets of his scorn as soon as he had cut the painter; and no stronger proof could be desired of my contention that his earlier mentor would have been filled with abhorrence by that awful state of things the modern German professors laud as *Kultur* than the fact that its recognised sponsor, Nietzsche, absolved Wagner in advance from all complicity in it through the most virulent diatribe ever launched by glib talent against Olympian heights of genius. The two were antipodes; for which reason I hope to be allowed before long to contribute another brief study, sketching the true inwardness of that ex-disciple's disastrous gospel. But, after so eagerly availing ourselves only a year ago of the denationalisation of Richard Wagner's works by the lapse of their copyright, it is the basest ingratitude on *our* part to the immortal author of such world-enriching and ennobling masterpieces to place them under the same ban as the products of his defamer's followers. To speak for myself, if I may be permitted to, even in the almost inconceivable event of the Festival-theatre at Bayreuth opening its doors again during my lifetime, never more could I enter a town or country where a traitor to his native land apparently is held in high esteem, neither could I ever shake hands again with anyone of German birth who had not expressed a stern and honest detestation of the crimes this outcrop of barbarians misnames 'necessities of war'; but of all his countrymen our Wagner was most innocent of any influence in that direction, and to condemn him for the wickedness of those who now are reversing all his cherished principles would be grotesquely absurd were it not so grimly tragic.

THE MUSIC OF DEATH.

BY ERNEST NEWMAN.

[Reproduced by kind permission from the *Birmingham Daily Post* of April 12.]

I suppose we have all been asked some time or other, or have asked ourselves, what is the music we would take with us if we were condemned to live on a desert island for the rest of our lives, and were allowed the choice of only one or two works. It is a question much easier to ask than to answer, because there is an unlimited quantity of music that is very delightful to live with, and to give any of it up would be hard. But the question as to which music we would most willingly die with

is perhaps easier to answer, because the possible ground to be covered is much smaller. The question I am proposing, it will be observed, is rather as to the music we should like to hear in our last moments than as to the music we should wish to have played over our graves, or hear played in mourning for someone else. As to this latter the choice is singularly small, as everyone must have felt who has taken part in a funeral or memorial service for the great dead. It is really very hard for a composer to strike the right balance, in a work of this kind, between gloom and elevation. Gloom there must be; but one instinctively feels that the last word should be something that transcends the bitterness of death. The ordinary practice is the reverse of this procedure—to begin and end in darkness, as it were, with a middle section of a brighter kind, in which the spirit that still seeks for grounds for hope may take wings to itself. This is the method adopted, for example, in the Funeral March of Chopin. That method certainly results in a rounded artistic whole; but for purposes of public ceremonial it is not ideal, since it fails to send us away with that gleam of consolation, the half-hope that life may after all be greater than death, that alone can make the thought of death tolerable. Mr. Sidgwick, in his delightful book 'The Promenade Ticket,' has aptly satirised this formula of composition: 'Most funeral marches seem to cheer up in the middle and become gloomy again. I suppose the idea is, (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead.' I am afraid that I, for one, will never be able to listen again to Chopin's Funeral March without being reminded of Mr. Sidgwick's summary. In any case the salon sentimentality of the middle section of that work makes it rather unworthy of great occasions of mourning.

There are hardly more than one or two pieces of music, inspired by a purely funerary feeling, that reach the topmost height of art, and of these few, not all are wholly suitable for the commemoration of our great dead. The Funeral March in the 'Eroica' loses much of its point when detached from the Symphony as a whole. Wagner's 'Trauermarsch' is superb, but for one thing it is too heroic in scale for such dwarfs as ordinary humanity. For another thing, it is essentially a lament over physical beauty vanished and youthful promise broken, and so unmeet for the graves of men whose impress upon the world has been through their thought. Thirdly, it has remaining through all its noble grief a touch of passionate revolt against the evil that brutalises the world, senselessly destroying young life at its fairest; and it is not in this mood that we should leave the graveside of our philosophers and poets. There is a beautiful and impressive Funeral March in Mackenzie's 'Dream of Jubal,' which ought to be performed more frequently than it is. The words make it peculiarly appropriate for the burial of a soldier. Grieg's elegy upon his dead friend Nordraak begins grandly enough, but, as usual

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with Grieg, does not develop convincingly. After all there is nothing so fitted for ceremonial mourning as the Dead March in 'Saul.' Here tragedy is broadened into a spiritual solemnity; the grief is never merely physically tearful or protesting; and at the end a great consoling hand is laid upon us unobtrusively. It is the kind of music the pining, wise-eyed gods might have written for mankind.

Of the music not ostensibly funerary in purpose, but obviously inspired by a sense of the mortality of things, there is again not much that one could bear to hear in one's last hour. This is no disparagement of it as art, of course. Tragic art is for the living; the pain of the message must always bring with it its own anodyne in the beauty of the utterance. But one needs to be in the full flush of life to bear the overwhelming flood of tragedy that the artist sometimes pours over us. 'Gerontius,' for instance, is for the healthily living, not the dying. Nor could we bear, when the end comes, many another piece of music that is an artistic joy to us now, but that then would have too much of the cold horror of the grave about it. No one at that hour, I imagine, could bear to listen to the frenzied wailing and sobbing of Tchaikovsky's Pathetic Symphony. That music does not come from a deep enough well of philosophy; it is too much like the cry of a frightened child being pushed into a dark room. Music so full of the chill terror of death, heard in our last moments, would almost make the dead drum with their fingers on the coffin lid for release. Nor is the great Death March of the Brahms Requiem any more meet for dying souls. Those grisly, uncompromising strains are too suggestive of the horrors of physical dissolution; as one listens to them one can almost feel the damp clay already sealing up one's lips. In all music there is no more terrible suggestion of annihilation than Wolf's song 'Alles endet, was entstehet'; but to bear to hear that on one's death-bed one would need nerves of steel. The struggle of the soul with death in Strauss's 'Tod und Verklärung,' again, is too realistically terrible; while the apotheosis, grand as it is in the concert room, is hardly the music one would wish to die to or waken again to. It is too spectacular, too brilliantly lit, too full of the pageantry of a crowd; whereas this is a journey one must make very quietly, and alone. There is a more touching human quality in Ravel's 'Pavane for a dead Infanta,' in which a curious pathos struggles through the deliberate restraint of the slowly-moving music, as if hearts were breaking beneath the heavy brocade of those ceremonial Spanish robes.

We shall all have different preferences in a matter of this kind; but had I a choice I think the music I should like to have prepare me for death would be the first movement and the Adagio of Mozart's G minor Quintet. The battle is over and the fight lost, says that divine music; but it was a fight that humanity could never have hoped to win—and how sweet one's tears were, and how

exquisite the bliss of sinking back into that fount of being from which we came! The lovely melodies and harmonies of the first part of the slow movement of Grieg's Pianoforte concerto, again, would, one thinks, soothe any one's dying hour. And for the actual passing away what could be more subtly luxuriant than Chopin's C minor Prelude? Were I allowed to choose the time and the manner of my going, like the old Roman I should open a vein in a hot bath, while an orchestra of muted strings repeated time after time the dying fall of the Prelude, in decrescendo after decrescendo imperceptibly fading away into silence. One can almost savour in advance the voluptuous joy of such a death. And then, on the other side of the Styx, to be greeted by the heart-easing, care-free music of Mozart's 'Eine kleine Nachtmusik!'

Occasional Notes.

'LAY THEM ASIDE.'

[*'All German music must be excluded.'* Press.]

Lay them aside,

The gracious harmonies of long ago:

Marred for us now, in that a shameless foe

Has sullied all which bears his hated name,

Has dimmed the glory, slurred the wondrous fame

E'en of those harmonies of long ago.

Lay them aside,

The gracious harmonies of other days:

But carefully, and with due meed of praise,

Speaking of them in tender voice and low,

Remembering all the beauty that we know

Of those fair harmonies of other days.

Lay them aside,

The gracious harmonies of long ago,

Lest in the turmoil of our present woe

E'en in the beauty we should see the shame,

Confuse the honoured with the tarnished name:

Hushed be the harmonies of long ago.

M. C. URCH.

BELLS AT
MALINES AND
QUEENSTOWN.

Mr. Starmer informs us that he has information on which he can rely that up to June 1 the bells at Malines had not been touched by the Germans. He also says that since the publication of his article on English Carillons in our June number he has induced the Lord Bishop of Cloyne to agree to add the bells at Queenstown Cathedral necessary to complete the full compass of three and a-half octaves. This means that twenty-five bells are to be added, making forty-two in all. The Queenstown Carillon when thus completed will be by far the finest in the British Isles, and superior to many of repute in Belgium and Holland.

STANFORD'S NEW
PIANOFORTE
CONCERTO.

In our May number (p. 274) we announced that Sir Charles Stanford was to visit the United States and conduct his new Pianoforte concerto and others of his works at a Festival to be held at Norfolk (Conn.). His outward passage was booked in the *Lusitania*. After the murderous catastrophe that sank this vessel it was felt on both sides of the Atlantic that Sir Charles's visit should be postponed to next year. But happily the Concerto was performed, and the following cable message was recently received from Mr. Stoeckel: 'Highly successful; beautiful rendition; ovation for you in spirit; congratulations'; and Harold Bauer, who played the solo, cabled: 'Concerto great success, regret your absence, congratulations and regards.' Sir Henry Wood will give the first London performance of the Concerto at a Promenade Concert in October, with Mr. William Murdoch as soloist.

A correspondent writes: 'In the notes 'ADESTE by Dr. Grattan Flood on the history of FIDELES.' "Adeste fideles," in the June number of the *Musical Times*, there is an unfortunate slip to which it may be well to call attention. The book containing the earliest printed copy of the hymn is given as "An Essay on the Church Plain Chant" . . . "published in 1760." This is the work in which the *tune*, not the *hymn*, was first printed; and it appeared not in 1760, but in 1782. The latter date is correctly given by Dr. Flood further on in his article. The book in which the words first appeared was the 1760 edition of the 'Evening Office of the Church'; the previous editions of 1710, 1725, and 1748 not containing it.'

Mr. Oscar Beringer has addressed the following letter to the Press:

I feel it incumbent on me as a naturalised British subject of over sixty years' residence in this country to express publicly my abhorrence of the atrocities perpetrated by the German nation. No British born subject can feel more utter detestation of the barbarism and cruelties it has committed than I do. As the son of a father who nearly seventy years ago, in the Revolution of 1848, fought against Prussian military tyranny, and, in consequence, suffered some years' imprisonment and exile; and also as the father of a son who volunteered and fought for Great Britain in the Boer War, I had hoped it would not be necessary to make a public avowal of loyalty to the King and the country of my adoption. I need scarcely say, however, that I shall welcome the opportunity of adding my name to any proposed loyal address that may be presented to his Majesty the King.—28, Oxford Mansions, Oxford Street, W.

We understand that Mr. Henri Verbrugghen has been appointed to the post of Director of the Conservatoire of Music at Sydney, a new institution under the control of the Minister of Education. Of course we regret that the post has not fallen to a British conductor; but all the same, we cordially congratulate Mr. Verbrugghen. It may interest Australian musicians to know that a portrait of Mr. Verbrugghen, and a full sketch of his career, appeared in our issue for June, 1914.

The *London Gazette* of June 1 states that the permission given to Messrs. Schott & Co. to retain their Warrant of Appointment as Music Publishers to His late Majesty King Edward VII., and to continue to display the Royal Arms, is cancelled.

It is announced that the appointment of Messrs. Julius Bluthner & Co., Ltd., as pianoforte makers to Queen Alexandra, is cancelled, but it is not stated that a British firm has been appointed in their place. We think it only fair that publicity should be given to the fact that this Company was registered in England in 1896, with eighty per cent. of its capital held by native-born English men and women, that it is paying wages to ten of its employees who have enlisted, and employs no Germans or Austrians.

Some of our readers may care to know that a critical article on César Franck, written by Mr. Harvey Grace, appears in the July number of the *School Music Review*. 'Harmony and Aural Training' is dealt with by Mr. C. Egerton Lowe in the same number.

SOMEWHERE IN FRANCE:

THE ADVENTURES OF A CONCERT PARTY.

By JULIUS HARRISON.

After spending the better part of two days between the Foreign Office and the French Consulate, looking after our passports, we found ourselves journeying from Victoria Station one dreadfully wet morning in May, bent on the project of giving as many concerts as possible to as many soldiers as possible in as many places as possible, somewhere in France.

Though we were merely seven ordinary civilians, we felt ourselves to a certain extent to be a very important body of un-khaki-ed humanity, for we were travelling under the semi-protection of the military authorities.

You must know that the Y.M.C.A. has built many large wooden huts at the principal base-camps in France, which serve as recreation rooms for a great many British soldiers. We were going out to France under the aegis of this Association, which has been given extensive facilities for its special work by the military authorities, and so our progress from centre to centre promised well.

The concert-party had the honour and good fortune of being under the direct patronage of Her Highness Princess Victoria of Schleswig-Holstein, and the whole tour had been planned by Miss Lena Ashwell.

It was part of our plan to try and draw 'as many soldiers as possible' into the Y.M.C.A. huts on the occasions of our concerts, and in this particular we never failed to achieve what we attempted, for most of the troops had been on severely short music rations ever since they left old England.

Having thus explained in general the reason of our journeying to France, I will now give a short résumé of the tour that we made along eighty miles of the coast of Normandy from — to —.

We landed in the evening about half-way between Havre and Calais, thoroughly tired-out and miserable, for you must remember that the very wet rain had been our boon-companion all the way from London to the 'half-way' landing port. Within three-quarters-of-an-hour of our arrival we were giving our first concert in one of those comfortable huts.

It was my first experience of the kind, and I do not think I shall ever forget the impression it created. Our misery vanished, the trials of our delayed and anxious crossing were forgotten, and we were soon drinking in the intoxicating champagne of such chorus-songs as:—'Here we are again' and 'Are we downhearted?' Beethoven, Brahms, and Wagner were all forgotten, and I came to the conclusion, long before the end of the tour, that there was real genius in these despised rag-times.

Could you but hear those music-starved men shouting out these songs with full lung-power, you, too, would come to that conclusion, for rag-times seem to quicken the pulse of the soldier in an extraordinary way. They seem to be the external expression of his whole emotional being.

We remained in the environs of the half-way landing-port for three more days, and usually gave two or three concerts each day. One of these was a good way out in the country at a re-mount camp, and we made the journey to and fro in a springless transport wagon, and over endless cobble-stones, too!

This reminds me that our 'transport' arrangements were many and varied. We travelled in everything from a Rolls-Royce to a dirty old wagon, very seldom in a train. Our most hated enemy was a Ford, which had been converted into a covered-in van. For all the world it looked like a 'meat-safe' on wheels, and, in fact, we nicknamed it the 'meat-safe,' except when it went down-hill (oh! those awful hills!) at an ever-increasing and swaying rate, when one of us dubbed it the 'meat-un-safe'!

By means such as these we crept up the coast, and at our second halt we had our first experience of a hospital concert. We had been told beforehand to brace ourselves up for this concert, for (we found out very soon) brave and cheerful faces were absolutely essential to success. We simply *had* to appear light-hearted, whatever our feelings might have been. That first concert was a dreadful ordeal!

But it was worth while, for we felt that we *did* lighten the load of suffering. To see some of those poor fellows trying to join in the chorus-songs, or laughing at Mr. 'Essby's' splendid songs-at-the-piano, was a sight worth seeing.

I do not want to linger on the suffering that we saw, for my pen would fail in any description of this kind, but I must say that our contact with the wounded had a great effect on us all. Our happiest moments in France were always tinged with the sad memories of the hospital. We could not forget those wards; indeed our whole life became centred round them. Needless to say, there were many happy and even amusing moments at the hospitals. One young optimist (such a dear fellow!) had been buried by a ton of earth which had been showered on him by a 'Jack Johnson.' He told me that he had saved £9 of his pay by being in hospital. This he was going to spend on a set of teeth that were to replace those he had broken on the hard army biscuits. I suggested, to his intense amusement, that he should have all the old stumps crowned with bits of shrapnel.

Such is the life in the hospitals—an everlasting alternation between tragedy and comedy. Well, we had the wonderful privilege of being able to do some little good amongst it all, and could one wish for more?

Read the 'Wound-dresser' by Walt Whitman, and therein you will see pictured so truthfully all that we have seen and heard,—except that in Whitman's day there was no such thing as poisoning by gas (speaking from a military point of view), and consequently the poem lacks description of this diabolical weapon of war—I cannot say *war*.

There, for once, we felt our music to be of no avail.

I cannot describe in any words the sight of scores of men gasping for their very life-breath, some of them blue in the face with the agony of drowning (for that is the effect of the gas on the lungs), and we all came away unable to say a word. It was a sight I can never forget.

In all we had arranged for a fortnight's stay, but at the end of this time the whole party 'struck,' and refused point-blank to return to England. They came to me with some garbled story of a town that had become famous because its name had been found engraved or lithographed on the heart of a dead queen some few hundred years ago. 'There,' they said, 'will we give a concert!' They appealed to me (as manager of the party) for my 'official permit' to open their mouths in this much-coveted seaport, and I was forced to give way to their wishes. Of course (between ourselves) I was of the same mind, so that I had virtually 'struck' as well. We got the other permits, which had rather more weight than mine, and found ourselves one Thursday travelling across country at an alarming rate in the 'meat-safe.' Our wonderful *laissez-passer* got us through endless barriers and sentries, and we gave our concert in a place that was originally a wood pulp factory owned by Germans! The irony of it all was the bomb-hole thirty yards away! Not a bad, if misguided, shot!

Talking of Zeppelins reminds me that at one of the bases there is a wonderful symphony orchestra, which is conducted by a very comic fellow named Barnes. Now Barnes is a Red Cross motor driver, and hails from Ramsgate. He showed us photos of his defunct home in England, which had suffered rather severely from an attack of 'Zep.' In spite of all this, he was the cheeriest soul I ever met, and his conducting of this wonderful orchestra (which consisted of two cornets, a petrol-can,* and various assorted gilded card-board instruments looking like tubas, bassoons, clarinets, and euphoniums) was a revelation to me. How I envied that technique! Not only did he use his arms, but his feet as well!!

We gave the Red Cross workers (and they were many) two concerts, and 'Signor Niffowiski'—for so the conductor called himself—graciously permitted his band to join us in the chorus-songs, besides which, he gave us a selection from the band's varied and cacophonous repertoire.

In all we gave thirty concerts in sixteen days, but the tour was all too short.

We found that, occasionally, the 'Tommies' (I hate the word, but there's no other) enjoyed really good music, but on the whole the chorus-songs were the best 'winners,' and in that department I found a useful 'Pocket sing-song book,' edited by Dr. McNaught, that helped us over many a stile. This little book ought to be the *vade-mecum* of every singing soldier.

I could go on reminiscing much more, but I won't. The tour created such an impression on us all that I got the British Vice-Consul at our port of departure (for England) to *visé* our passports—'London—on leave'! The inference may be left to your imagination.

The Royal Academy of Music announces the following scholarships, which will be competed for in September next: The Ada Lewis Scholarships (five, for pianoforte, violin, organ, singing, and violoncello respectively); the Liszt Scholarship, for musical composition or pianoforte; the Thomas Threlfall Scholarship for organ-playing; and the Stainer Exhibition for organ-playing.

* I fancy it was a 'Pratt,' for I could not detect the percussion effect that one gets from a 'Shell.' There is a distinct difference, though I can gain no further knowledge on the subject from a thorough study of Berlioz, Prout and Corder. I shall apply to Marinetti, or the Coliseum authorities.—J. H.

HOLBROOKE'S NEW OPERA-BALLET:

'THE ENCHANTED GARDEN.'

BY F. GILBERT WEBB.

One of the most satisfactory recognitions of the talents of British composers is their appreciation by other nations. Hence Mr. Joseph Holbrooke being commissioned to write an opera for the New Century Opera, New York, justifies feelings of gratification. It was said by a prominent Continental musician concerning Sir Edward Elgar's 'Dream of Gerontius' that we had a great composer but did not know it, and it would seem that America's faith in Mr. Holbrooke as an operatic writer is greater than our own; but this must be qualified. With transatlantic perception of essentials, Mr. Holbrooke has been supplied with a libretto that certainly has the elements of popularity. It is entitled 'The Enchanted Garden,' and is the production of Mr. Douglas Mallock, of Scottish descent, known on the 'other side' as the Chicago poet. Yet again with practical recognition of public requirements, Madame Pavlova has been engaged to take a prominent part in the opera, not merely as a dancer but as a mime. This of course means that dancing and pantomime are important elements in the production; hence the description 'Opera Ballet.' The combination

Ex. 1. *Allegro.*

Here be it said that Mr. Holbrooke has not hesitated to write in this work several melodious numbers in simple song form which will probably go far to secure the life of the opera.

The Prelude having ended with some octave-passages of didactic character afterwards associated with the Magician, the curtain rises on the Enchanted Garden, which extends in front of a turreted castle of frowning aspect with moat and drawbridge. It is

Ex. 2. *Molto lento, misterioso.*

Presently the Wizard calls for Patricia, who obediently enters and joins in the dance. This excites the Wizard to sing his song 'A Wizard I,' wherein he boasts, to vigorous strains, of his supernatural powers. After he has retired with much self-satisfaction, Oscar approaches and sees Patricia chasing a butterfly. Fascinated by her charms Oscar,



The lovers having disappeared, Maria enters singing an independent song, 'Long ago my mother taught me.'

At the end of Maria's song Prince Arthur is heard

of a histrionic, vocal, and terpsichorean art presents some difficulties to a librettist, but they have been ingeniously surmounted in this instance by a closely woven story of magic and symbolism. Evil is presented by a Wizard, whose nature is indicated by his name, Blackheart; and Good by a Magician, named Kaspar. The puppets of these Influences are Princess Patricia, made mute and imprisoned by enchantment, which provides the rôle for Madame Pavlova; Oscar, who loves Patricia, but being more devoted than discreet is also made mute by Blackheart, and consequently can only show his devotion by gesture and dancing; Princess Maria, Patricia's elder sister, imprisoned by enchantment but not mute, and gifted with a soprano voice; Prince Arthur, who is Oscar's friend, and in love with Maria, and incidentally and conveniently tenor; King Johann, Arthur's father, a bass; the King's jester, a tenor; and the King's Minister. The scene of action is 'A Kingdom of Central Europe,' and the period Mediæval, which relieves the librettist and composer of troublesome questions of local colour and chronological accuracy.

The opera is preceded by a short orchestral Prelude the opening of which is concerned with strenuous instrumental manifestations of the character of the Wizard. The most notable of these indications of his idiosyncrasies is an *Allegro* section built on the theme of his song in the first Act:

pale moonlight. The peculiarity of the garden is a border of flowers, to cross which is to become immediately the prey of the Wizard. He is an insatiable collector of Humanity, and a number of his victims are grouped in petrified attitudes until the Wizard appears and calls them to life, whereupon they begin to sing and dance to the principal ballet theme of the opera, this being as follows:

in spite of Patricia's efforts to prevent him, crosses the fatal flower-border, and apparently misconstruing her gestures, embraces her, but when he tries to speak he finds that he too is dumb. Obviously the only alternative is to dance together, which they do to lilting strains, commencing:

singing without. When he beholds her he sees in her the maid of whom he has dreamed, and the love theme of the opera is heard from the orchestra:

Ex. 4.

Tis she, 'tis she! The
sempre *pp*
maid of all my dream-ing, &c.
pp

It naturally leads to a love-duet, in which Maria tells Arthur that she is under a spell, and warns him of his danger. The Prince leaves her to get assistance, and the Act closes with a prophetic announcement of part of the Magician's theme:

'MAGICIAN'S THEME.'
Larghetto.

Ex. 5.

pp

The second Act opens in the Throne Room of the Palace of King Johann. His son Arthur has been away three weeks, and anxiety is expressed for his safety, but this does not prevent the performance of a short ballet.

When Arthur arrives he tells them of the Enchanted Garden. The King laughs at him, and the Jester makes the most of his opportunity in a satirical song; but his ribald jokes are interrupted by the entrance of the Magician, who rebukes the King for his unbelief, and to convince him of the power of the unseen world conjures up a vision of the Enchanted Castle, with Maria at a barred window. The result

is that Arthur is offered the command of an expeditionary force. But the Magician declares that Evil can only be overcome by Good, and that he and the Prince will effect Maria's rescue alone, 'Youth and Age together undefended,' with which situation the second Act ends.

The first Scene of the third Act is the same as the opening of the opera: the denizens of the Garden are disporting themselves in a series of dances in which Oscar and Patricia take part. Oswald seeks to get her across the fatal line, but she, knowing the penalty, resists, whereupon there ensues a 'Dance of Passion':

'DANCE OF PASSION.'
Andante.

Ex. 6.

pp espress.

Patricia's appeals are vain, and Oscar crosses the line and falls dead, to the audible glee of the Wizard. Patricia, horrified, has a 'Dance of Terror,' after which she too crosses the border line and dies.

The stage becomes dark. When it is again visible the bodies of the ill-fated lovers have disappeared, and the Prince and Magician are seen to have arrived. They are met by the Wizard, who bids the strangers begone. There ensues a concerted number in which Maria beseeches the Prince not to risk his life for her, and the Wizard taunts the Magician, &c., and begins a weird incantation leading to a 'Dance of Satan,' or rather his imps. The Magician protects himself by describing a circle, &c., and subsequently begins an

invocation to the higher powers to the confusion of the Wizard and his satellites. As they withdraw the Castle falls to ruins, the dawn appears, and the liberated mortals literally dance for joy. Maria and Prince Arthur unite in an impassioned duet, and the opera ends with a mysterious version of the 'Dance of Passion,' wherein Patricia is shown, as in a vision, acting as a mime over the body of Oscar.

The scenery has been specially designed for Mr. Holbrooke's opera by Mr. S. H. Sime—who, it will be remembered, did some striking work in the Dramas of the 'Children of Don,' and 'Dylan, Son of the Wave.' Mr. Holbrooke's other operas are 'Pierrot and Pierrette,' and 'Bronwen,' which he is at present working upon.

ISRAEL'S MUSIC-LESSON IN EGYPT.

BY JEFFREY PULVER.

About thirty-two centuries ago the sandy shores of the Red Sea witnessed a remarkable sight. A huge band of fugitives, numbering, we are told, six hundred thousand male adults in addition to a comparatively large number of women and children, stood on the littoral and gazed in awe-struck amazement upon the overwhelming disaster that overtook the pursuing host. Gratitude to a beneficent Providence for their escape opened their lips, and their leader sang: 'I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea' (Ex. xv., 1.). That band of emancipated bondmen was destined to have a greater influence on the morals and religion of the civilised world than any other nation of antiquity. But besides this distinction the newly freed people possessed another: in an art necessitating the highest mental development they attained to a degree of excellence unequalled in any other nation,—a precedence which they have, to a certain extent, held until the present day.

The Israelites of the Patriarchal age were not musical in the technical sense; they were a comparatively small clan of pastoralists; they possessed the poetry of pastorals used in combination with the music of pastorals. They had the heart and the inspiration, but they had not the science. In Egypt they learned how to adapt the marvellous instruments possessed by their hosts to the requirements of their latent desire for musical expression. When the family of Jacob arrived in Egypt they found a hearty welcome awaiting them: the rulers were Hyksos—Shepherd Kings—and in tastes and habits these must have had much in common with the Israelites. The Patriarch settled at Heliopolis (On) in the land of Goshen, a district populated by a mixed people—partly Egyptian, partly alien. In such surroundings they could develop whatever traits they possessed without attracting too much attention to themselves. They had brought with them the *Kinnor* and *Ugar* invented by Jubal (Gen. iv. 21)—possibly improvements upon them, and also certain Syrian instruments that they had learned to use from their erstwhile neighbours. But between these comparatively primitive instruments and the musical glories of the Temple there was great disparity, and it is in Egypt that I seek the source of Israel's real musical greatness. The soul for the art was their divine gift; it was from the mathematically-minded physicists of Egypt that they learned how to make of music a science as well as an art.

When attempting to seek proofs and reasons for these statements we must keep three points in view. The first is that Israel was long enough in Egypt to become Egyptianised in every respect except in religious faith,—and even in that, there is evidence to be found in the Chapters of the Exodus dealing with the wandering in the Desert to show that this also was, to a degree, influenced by Egyptian thought. The second is that although the Egyptians incarnated their deities to satisfy the popular mind, there was otherwise very little difference between their views of life in general and those of the Israelites, and many of their manners and customs were identical; we can thus expect them to sympathise with one another and thus learn from each other. The third point is that Israel did not groan under the goad of the taskmaster all the time of their sojourn, and that before the accession of the Pharaoh 'who knew not Joseph,' they enjoyed a long period of peace, prosperity, and development. I do not therefore think I shall be accused of taking too much for granted when I assert

that during four centuries of such conditions the music of Israel and that of Egypt became, for all practical purposes, identical.

Let us glance at the condition of the country at the time of Israel's arrival. Egypt was undoubtedly the cradle of the arts, and in that of music we know her to have been pre-eminent. We are supplied with information in this respect more fully than in the case of any other ancient nation; the tombs of kings and priests, mural paintings, and inscriptions tell us of a musical activity and excellence that are astonishing. We find illustrations of instruments that for beauty of design, soundness of construction, and musical efficiency, stand high above those of even much younger peoples. The pages of any history of Egypt and notably those of Wilkinson's 'Manners and Customs of the Ancient Egyptians,' provide sufficient evidence for the most sceptical. The arts flourished, and wondrously perfect instruments of music were used, long before Joseph was made Grand Vizier. Harps, lyres, and three-stringed guitars, besides the usual wind and percussion common to even primitive nations, were in everyday use 'from the earliest periods of their known history' (Wilkinson). The Egyptian himself was easy-going, simple, and fond of innocent amusement; his first object was to enjoy his earthly life as thoroughly as he could in accordance with the tenets of his faith; his aims were lofty and sincere, and he had a well-developed love for the Beautiful. Could such a people as the Israelites—who were and are ever ready to assimilate the good things of their hosts and neighbours—be left untouched by an art that had already reached such a high place of excellence in Egypt? Joseph was not the first Semite to see Egypt: from the time of Abraham's visit onward such wanderers often came and went, and thus Israel could not have been utterly ignorant of what awaited them on the banks of the Nile.

The invasion of the Hyksos was not a crushing blow to Egyptian progress: Manetho says there was not even a battle; and the onward march of development in the arts could not have suffered any great check. Under this sympathetic régime the Israelites commenced to take their music-lessons from their Egyptian teachers. But before inquiring into the state of music in Egypt, it will be well first to ascertain which period we have to consider. The date of the Exodus is variously given: we need not now go into the details that rightly occupy the pages of histories of Egypt; for our present purpose a date that will allow the main facts of history to fit in will suffice. The cities of Pithom and Raames were built before the departure of the Israelites—that is certain; and this fact, in addition to others that need not be mentioned here, must place the migration after the reign of Rameses II., and during that of one of his two immediate successors, Menepthah II. (Mer-n-Ptah) or Seti II. (Manetho, Sethos Ramessees). The latter would give us the date 1270-1250 B.C. Adding the four hundred and thirty years of the sojourn to this, we arrive at c. 1700 B.C. Between these two dates, then, we have to examine the evidence relating to Egypt's musical activity.

The pictorial representations of instruments, musicians, dancers, &c., on the tombs, appear very early in the history of Egypt; they include singers, flute-players, harpists, luteists and others, and we find them in almost every period, only differing in the stage of development of the instruments and only absent during the periods of invasion and war. The harp was of native Egyptian origin, and passed through a long process of improvement: beginning with a simple curved support holding a stretched string, and ending with the wonderful creations that Bruce discovered on

and copied from, the walls of a Theban sepulchre. These last belong to the reign of Rameses III., and are thus later than the Exodus; but in no country could such magnificent instruments—over six feet high and beautifully made and ornamented—be developed in a short time; and if the Israelites did not actually see the final triumph of the Egyptian harp-maker's art, they saw enough of the intermediate stages to show them the possibilities of the instrument that attained to such an important position in the Temple of Solomon. This last statement depends upon our correctness or otherwise in translating the Hebrew *Kinnor* by 'Harp'; there is another instrument, which will be mentioned again later, that seems to agree with the descriptions of the *Kinnor* more closely. However, there can be no doubt that Israel did use the harp in the same way as it was used in Egypt, and Assyria also. Better than any description is a view of one of these instruments. Although we do not, unfortunately, possess a specimen of the larger harp, the British Museum has at least one very interesting example of the smaller hand-harp. This belongs to the Eighteenth Dynasty, and would date from about 1450 B.C. The *Nefer*, a species of guitar, was also very popular; it was a three-stringed instrument with a long neck, fingered on a fretted fingerboard—arguing the existence of music in a highly-developed state. Wind instruments are represented by single and double pipes (with finger-holes), and trumpets for military uses; and a rich array of percussion—tambourine, drum, gong, bell, cymbals, sistrum, &c.—is also found portrayed. The art seems to have been seriously studied, and pictures of music-schools are forthcoming: one, dating from the Eighteenth Dynasty (c. 1370 B.C.), shows a variety of instruments, and the manner after which they were used. Several paintings show concerts and musical entertainments of almost every sort. The wealthy maintained a paid staff of musicians, and every banquet was accompanied by vocal and instrumental music. Blind singers, their melodies strengthened by flutes and accompanied by harps, were a common feature, and women with castanets or cymbals marked the time while others danced. And if music occupied such an exalted place in the secular life of the Egyptians, we find it playing a still more important rôle in their religion. Large bands of singers were attached to the temples, whole families often being employed together; hymns were sung solo, and the refrain chanted by a chorus; and sacred dances were performed to the rhythm-maintaining sound of cymbals, bells, and sistra, around the representations of the deities. All these things we see repeated in the religious services of Hebrews and Christians. Wilkinson says: 'Like the Egyptians with whom they had so long resided, and many of whose customs they adopted, the Jews carefully distinguished sacred from profane music.' In Egypt the 'sacred musicians were of the order of priests, and appointed to the service like the Levites among the Jews; and the Egyptian sacred bands were probably divided and superintended in the same manner as among that people.' This, from so careful an authority as Sir J. Gardner Wilkinson, must be considered; but I would rather read: '... the sacred bands of the Temple were divided and superintended in the same manner as among the Egyptians.' The ritual dance, too—another inheritance from Egypt—was much employed by the Jews (vide my article 'The dance in religion,' *Commonwealth*, April, 1912).

But although we know so much of their instruments and of the uses to which they were put, we know very little of the music itself. The Egyptians, like the Jews, seem to have had no regular system of notation, for

otherwise it would be but reasonable to expect two such nations of scribes to have left documentary evidence of the art. I do not consider the sign-system used by the Jews to indicate their cantillation a system of musical notation. No written music of any sort has been discovered, and we can only guess at the nature of that performed in Egypt. It is highly probable that Greece, much later, borrowed her tetrachord system from the land of the Nile, and there should be more than a suspicion that Israel also took away with her that basis for further development. The character of the Egyptian vocal music—and especially that of the sacred music—must have been noble and moving; if it had anything of the simple grandeur of the verses which were set to it, it must have been capable, as Naumann says, of very great effects.

The Israelites, then, were assimilating all this musical lore and were using it in their own expressive manner; at the same time Moses was being brought up in the priestly colleges and acquiring all the knowledge of the priests, music being one of their chief assets. It was then that the character of the ruling house changed. In c. 1600 B.C., Amasis I., expelling the Hyksos, established the Eighteenth Dynasty of Egyptian kings (from Thebes). The sympathies that had existed between alien kings and alien settlers were gone. Soon the rulers expected serf-labour from the honoured immigrants of a century back; and later the labour was demanded without recompense. Then blows were added, and with the accession of Rameses II. we arrive at the period when the oppression became unbearable. The family of seventy souls had by now grown to be a nation, and it grasped its staff and set out for a promised land.

Israel during the years of the wandering in the Desert is interesting because here we obtain occasional glimpses of Egypt through the newly re-acquired exterior of the Hebrew. Sir John Stainer thinks that 'the glorious song of Moses was most probably sung to some simple Egyptian chant, well known and popular.' It is only a supposition, of course, and I do not think it is strengthened by the fact that the text was extempore; still, as Moses was initiated in all the lore of the Egyptian priests, and, as the writer of the Acts of the Apostles (vii. 22) says, was 'learned in all the wisdom of the Egyptians,' he might conceivably have adapted his verses to a well-known Egyptian air. 'Then took Miriam the prophetess, the sister of Aaron, a timbrel in her hand; and all the women went out after her with timbrels and with dances' (Ex. xv. 20). That the women should go after her with dances is again a circumstance reflecting scenes from the Nile. Shortly before the accession of the Eighteenth Dynasty we see the men gradually becoming scarcer in the representations of the music and dances used in conjunction with the funereal rites of Egypt, and after this line had been in power for but a short time, we see this part of the ritual almost exclusively in the hands of the women. The instrument, which in the English Bible is generally given as 'timbrel,' would have been the small Egyptian hand-drum (Hebrew, *Toph*), or a species of tambourine. In many Egyptian wall-paintings we see this instrument in the hands of women taking part in processions, the tambourine used being not only circular, but often oblong with incurved sides. It was but natural that these thoroughly Egyptianised women should reconstruct such a procession when there was occasion for rejoicing. As soon as discontent showed itself, Egypt again made her influence felt; the bull of Apis was modestly imitated by a calf of gold, and the Egyptian ritual dance was performed. Moses and Joshua, descending from the Mount, heard the jubilant noise of the imitation

idolaters (Ex. xxxii. 18, 19): it was a 'noise of them that sing'; and 'when he came nigh unto the camp . . . he saw the calf, and the dancing,'—so thoroughly had Israel learned her lessons in Egypt. On this occasion the cymbals were also most probably employed. In Egypt they were in very common use to mark the time for the dancers, and in the religious cult they found a place. In the British Museum may be seen the mummy of a priest who was buried with his cymbals, the latter being at present exhibited in the same case. With the Jews they had the onomatopœic name of *Tziltseim* (*Tziltzil*), and they are mentioned in Ps. cl. The Egyptian *Sistrum*, too, was borrowed by the Israelites. In its original form it consisted of a racquet-shaped frame of bronze having transverse bars or rods (generally three, though four are to be met with) that, fitting loosely in the frame, produced a jingling sound upon being shaken. Often metal rings were strung on to the bars to increase their noise-producing powers. The instrument, if it can be so called, was chiefly used in Egypt as an adjunct to the religious service—principally of Isis—and its handle was often ornamented with one or other of the attributes of this goddess. When a priestess died, her sistrum was buried with her in the same way as in the case of the cymbals already mentioned. Its use was, I suppose, to call attention to certain passages in the service, and Berlin Papyrus No. 1425, containing the Laments of Isis and Nephthys, has the phrase 'Behold the excellent sistrum-bearer' several times; British Museum Papyrus No. 10188 also shows the sentence or a variation of it some half-a-dozen times. The instrument was also used on the battlefield—whether to invoke divine aid, or to intimidate the enemy with the sound, I cannot say—and it figured in royal processions. The Israelitic sistrum differed, according to the illustration in Hawkins' 'History of Music,' in having a circular frame with metal rings strung on to a single bar. The Hebrew name for it seems to have been the *Menane'im* mentioned in II. Sam. vi. 5. The Authorised Version erroneously has 'cornets' at this place, 'cymbals' not being applicable, as the word *betsiltseim* (= with cymbals) is thus translated. A Viennese translation in my possession gives *menane'im* as 'bells,' which is possible though not probable. Winer and Saalschütz (to quote Carl Engel) think they see in this word the Hebrew for sistrum, and Newman (1832), connecting *menane'im* with *nu'a*=shaken, strengthens this supposition, since the sistrum was the only instrument of percussion that was played exclusively by shaking. The Vulgate, also, translates it as 'sistrum.' The bell was also used by the Israelites, and was called *Pamon*; we find it thus named in Ex. xxviii. 33, 34, where we are told that golden bells and pomegranates were to be sewn alternately on to the hem of the High Priest's garments. This use is exactly the one to which the Egyptians put the small bell; the British Museum has several such instruments that were once most probably used on the priests' robes. The smaller ones, which were used for this purpose, vary from three-quarters of an inch to about one and a-half inches in height. The Israelitic custom of having bells on the priest's robe no doubt survives to-day in the bells that adorn the ornamental crowns on the Scroll of the Law.

In Ex. xix. 16, 19, and xx. 18, the 'trumpet' is mentioned. In these passages the word *shofar* would have been better translated by 'horn.' The *shofar* was the ram's horn, still used to commemorate the orders given in Numbers, x. 2, *et seq.*, by the Jews of the present day in the Service for the New Year. This instrument was most probably an ancient

possession of Israel, a legacy of the days of the Patriarchal herdsmen. But after the Exodus they also had trumpets of metal. These we find in Egypt in nearly all the pictorial representations of military activity; the troops were summoned by drum and trumpet, the latter being a perfectly straight tube opening out towards one end into a bell. In a mural painting on the tomb of Horemheb we are shown half-a-dozen spearmen and an officer parading; in front of them stands a 'bugler' blowing such a trumpet. This instrument, increased in size and wrought in precious metal, would bring us to the true Hebrew trumpet—the silver instruments, generally mentioned as being in pairs; this was the *Chalazero*, which is represented on the Arch of Titus, and concerning the shape of which no doubt can exist.

One more instrument deserves mention because it was most probably of Israelitic origin, and not obtained from Egypt—the lyre or *Kithara*. At about the time of Joseph's arrival in Egypt a scene was painted on the walls of a tomb at Beni Hassan representing the arrival of strangers. The latter are depicted as being lighter in colour than the Egyptians, they are distinctly Semitic in features, and they have black beards, a facial ornament that the Egyptians did not affect. Some writers think this picture represents the actual arrival of Jacob and his family, and, but for discrepancy in their numbers, it could conceivably do so. Sir J. Gardner Wilkinson gives the illustration in his 'Manners and Customs, &c.,' and describes it together with the lyre that one of the men is carrying. He says: 'If . . . the strangers at Beni Hassan should prove to be the arrival of Jacob's family in Egypt, we may examine the Jewish Lyre drawn by an Egyptian artist . . .'; the man carrying the instrument is one of the last of the procession and he is playing it with a plectrum. Wilkinson goes on to say that 'the lyre is rude, and differs in form from those generally used in Egypt.' This is without doubt the *Kinnor* of the Bible; it was the instrument said in Genesis to have been invented or used by Jubal, and it is also very frequently named in the Psalms. There is every reason to believe that it was this *Kithara* that David used; at any rate, we find such lyres—differing in shape and construction, of course—as late as the Maccabean period, when they are to be found represented on coins. Egyptian forms of the instrument are preserved in the Museums of Leyden and Berlin. It can be seen at once from these specimens that they differ from those depicted at Beni Hassan; but whether the Egyptians improved upon the Israelitic instrument, or whether the Jews adapted some of the better points in an instrument already naturalized in Egypt to their own, it is impossible now to say. But in any case neither of the two forms is of purely Egyptian origin; if the people of the Nile did not have it from Israel, they received it from some other Asiatic immigrants, and it has not the same monumental antiquity in Egypt as have the simpler forms of the harp. Thus Israel may possibly have made some small return for suggesting the lyre to the Egyptians. The Greek *Kithara* was very like these two forms, except that it was probably much improved before it became popular in Greece.

It will not be possible to mention the other Hebrew instruments, such as the *Ugar* (pipe or flute, variously translated in different Bibles as 'wind-instruments,' 'flutes,' and even 'organs'), the *Nevel* (nabulum), *Minim* (Hebrew: *Mini*, *Minim*=strings of an instrument), used to name an unknown stringed instrument, or to designate the family of 'strings' collectively, and others. The *Kithara* was noticed

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'Mr. Ca assisting in institutions in making this service of p extend the community condition t met by loca above, the during the standing inception number of had not bec place and created. I promises of Thus a tot expended represents 'The Tr view that large num stood, as I shall receiv enable to quoted abo gations w

because it is possible that Egypt improved it; this she may have done for the others, but we have no documentary or pictorial proofs.

All I have written was not set down to rob the Israelites of all their musical initiative; it was only my intention to show how much of her music she owed to Egypt, and to show that besides being influenced by the hand of the Pyramids in many things, her music also was developed, improved, and put to a multitude of uses in Egypt. Every oppressed nation becomes music-loving; or, better said, oppression will bring out the music that is latent in any nation, and Israel undoubtedly had a very great aptitude for the art. All she needed was to learn how to make artistic instruments capable of giving again premeditated musical thought, and to base her music upon a system that permitted the development of form and harmony. While claiming that for these purposes Egypt was an exceedingly good teacher, it must also be conceded that Israel was an amazingly good pupil.

THE CARNEGIE UNITED KINGDOM TRUST.

REPORT OF THE EXECUTIVE COMMITTEE AS TO CHURCH ORGANS.

This Trust was brought into being in October, 1913, for the purpose of administering the interest derived from over £2,000,000 provided by Mr. Carnegie to aid in the erection of public libraries and to assist churches of all denominations to acquire organs. The Trust took up this responsibility after the fund had been managed by another organization. The first annual report of the executive committee of the new Trust has just been issued. We quote the paragraphs that have to do with organs.

'The first step taken by the executive committee was to inquire into the general results of the expenditure made by Mr. Carnegie, and latterly by the Carnegie Corporation of New York on his behalf, in providing church organs and public libraries in the United Kingdom. To assist them in these inquiries they invited Mr. David Stephen, Principal of the School of Music in Dunfermline, to report on the influence on musical culture exerted by Mr. Carnegie's organ benefactions.

'CHURCH ORGANS.

'Mr. Carnegie has expended a sum of about £500,000 on assisting in the acquisition of organs by churches of all denominations in the United Kingdom. His avowed purpose in making this expenditure was in the first place to improve the service of praise, and by the interest in music thus created to extend the knowledge of and love for music throughout the community generally. The grants were made on the condition that at least half the cost of the instruments was met by local endeavour. In addition to the sum mentioned above, the Trustees have paid a further sum of £26,864 during the period under review, in fulfilment of outstanding promises, . . . which were current at the inception of the Trust. Further there existed a large number of other cases in which, although a definite promise had not been given, preliminary correspondence had taken place and substantial expectations of assistance had been created. Investigation of these cases resulted in definite promises of assistance being given to the extent of £25,419. Thus a total sum of about £550,000 has been or will be expended on this form of benefaction, and this sum represents grant aid for the acquisition of about 3,500 organs.

'The Trust Deed in its preamble recites Mr. Carnegie's view that "the calls for organs will decrease considering the large number already supplied, particularly if it be understood, as I desire that it may, that only such congregations shall receive grants as are in needy circumstances and unable to provide organs for themselves." The figures quoted above indicate the very large number of congregations which have been assisted. The executive

committee is convinced, moreover, from its consideration of the numerous cases which have come before it, that the circumstances of a large number of the applicants are such that means do not exist for the efficient maintenance of the instrument and for the salary of a properly qualified organist should an organ be acquired. In such cases it is evident that the primary purpose of such grants cannot be realised. Unfortunately, many churches have so meagre an income that the salary of the pastor is a mere pittance, and the ordinary church expenses are barely met; in many instances also, there is a heavy burden of debt. If in these cases there have to be added the upkeep expense of an organ and the salary of an organist, the general financial circumstances of the congregation are unjustifiably strained. The larger interests of such applicants would probably best be studied by refusal of their request for what must prove an additional burden on their resources.

'DISCONTINUANCE OF ORGAN GRANTS FOR THE PRESENT.

'After careful consideration, the executive committee during the course of the year announced publicly that the Trustees could not undertake in the meantime the consideration of further applications for organs, in view of the large number already submitted, and the heavy expenditure involved by the favourable consideration of even a portion of them. The number of new applications submitted between the date of the formation of the Trust and the date of this announcement amount to 1,044. These applications will be considered as rapidly as possible, but after decisions have been arrived at upon them, the executive committee proposes to suspend, until further notice, the resumption of its activities in this direction. The result of this decision will not mean that grants for organs will forthwith be discontinued, since a considerable time will probably elapse before the conditions, on which promised grants are made, will be fulfilled. The raising locally of one-half of the cost of the instrument will necessarily be one of the conditions to be satisfied precedent to the payment of a grant, and in most cases of the kind which call for consideration under the instructions of the Trust Deed, local endeavour has to be exerted for a prolonged period before the necessary funds are obtained, and the promised aid can be claimed. Promises of conditional assistance cannot, however, be made valid for an indefinite period, and a reasonable time-limit will have to be imposed within which the aid of the Trust may be claimed.

'There are doubtless other means by which the love of music may be fostered and Mr. Carnegie's desire realised. It may be possible to render financial assistance to various musical activities which already exist, or which may hereafter be initiated, for the benefit of the masses of the people. On these questions, however, the executive committee has not had sufficient time or opportunity as yet to come to any decision, even of a tentative or experimental nature.'

DEATH OF DENIS BROWNE.

English music suffers a heavy loss by the death of William Denis Browne, who was killed in action at the Dardanelles on June 7. He was of Irish descent, though born in England, being great-grandson of the Hon. Denis Browne, whose elder brother became first Marquess of Sligo. Educated at Rugby, where he received a thorough grounding in music, he came to Cambridge in October, 1907, as a classical scholar of Clare College. He did well in the classical tripos, and in 1910 became organist of his College. It was mainly owing to his energies that the beautiful new organ was built. He was a pupil of Dr. Charles Wood for composition and of Dr. Gray for organ. He also studied the pianoforte with Miss Ursula Newton, a pupil of Busoni. He soon became the leader of undergraduate music in Cambridge, being an accomplished pianist and having a great gift for conducting and organization. He was an intimate friend of

Rupert Brooke, the poet, and the two were the centre of a group of men whose musical, dramatic, and literary enthusiasms found expression in the Marlowe Society, in the performance of 'The Magic Flute' in 1911, and other activities. After leaving Cambridge he was assistant music-master at Repton for a short time, but gave it up on account of ill-health, and became organist of Guy's Hospital. His work in London covered a wide range: he accompanied at concerts, conducted various choral societies, taught composition (he was an excellent contrapuntist), wrote critical essays for *The Times*, the *Blue Review*, and the *New Statesman*, and in general gave promise of becoming a very remarkable influence in the world of music. He was essentially a product of Cambridge, in his music as in other things. His most notable qualities were his powers of leadership, his fine sense of scholarship, his quick and subtle understanding of music of all periods. He combined an interest in early English music with a keen and penetrating enthusiasm for the most ultra-modern composers; some readers will recall his admirably written paper on modern music read to the Musical Association, and the beautiful playing with which he illustrated it. He was always extremely critical of his own work, and left very few compositions, which he regarded largely as studies in certain aspects of technique.

Soon after the outbreak of war he joined the Naval Division with Rupert Brooke. They took part in the defence of Antwerp, and went later to the Dardanelles, Denis Browne playing duets on the voyage with F. S. Kelly, who had also joined their battalion. On April 23 he buried Rupert Brooke in Scyros; a few days later he was wounded by a Turkish sniper, but recovered shortly afterwards, only to go back and be killed.

Church and Organ Music.

OLD ENGLISH SERVICE MUSIC.*

BY HARVEY GRACE.

There is always a decided flavour of romance in the resuscitation of long-forgotten works of art, whether they be in marble or manuscript. For this reason a stack of music at my elbow is of more than ordinary interest. It is not easy for a musician to consider in cold-blooded detachment finework by Orlando Gibbons or William Mundy which is practically unobtainable, and of which he is handling one of the few copies extant. Nevertheless, all antiquarian and patriotic emotions must be repressed, and the music judged simply on its merits. Also, having no desire to find myself involved in a historico-theological dispute, I shall beware of touching any of the points around which Anglican and Roman have recently dealt each other stout blows. Here is fine music. Our business is not to quarrel about it, but to bring it to a hearing as speedily as may be.

Of the works to be considered the following are already published:

THOMAS CAUSTON (*d.* 1569).—Communion Service. From John Day's 'Certain Notes set forth in four and three partes, to be song at the Mornyng Communion and Evenyng Praier, &c.,' 1560. Evening Service for S.A.T.B.

THOMAS TALLIS (*c.* 1510-85).—'Lamentationes in Coena Domini' (Lamentations for Maundy Thursday. Latin and English text).

JOHN WARD (*c.* 1613-41).—Evening Service. 'Mr. Ward's First Service of 1, 2, 3, 4 and 5 parts to the Organs.'

WILLIAM MUNDY (*d.* *c.* 1591).—Evening Service for S.A.A.T.B.

MAGNIFICAT AND NUNC DIMITTIS. Set to Gregorian Tones with verses in fauxbourdon by

Thomas Tallis (No. 888).

Thomas Tomkins (No. 889).

John Holmes (No. 890).

Thomas Morley (No. 891).

William Byrd (No. 892).

Orlando Gibbons (No. 897).

Whitbrooke and Knight (No. 898).

Unknown and Thomas Causton (No. 899).

(The numbers refer to Novello's Parish Choir Book.)

The following are in MS., or exist only in such obsolete collections as Day, Barnard, or Boyce:

ORLANDO GIBBONS.—Te Deum and Jubilate in D minor.

WILLIAM MUNDY.—Communion Service.

WILLIAM MUNDY.—Magnificat.

ROBERT PARSONS.—Evening Service in F.

THOMAS CAUSTON.—Te Deum and Benedictus.

It may be well to preface consideration of the music by a few words on the Series of which it forms, or will in due time form, part. The object of 'The Cathedral Series' is to restore to our choral foundations 16th and 17th century Service music which has been in most cases unsung, and indeed lost to sight, since the dispersal of the choirs at the Great Rebellion. Our cathedrals have so far confined their use of Elizabethan Service music to Tallis, Farrant, Patrick, and Byrd—an unfortunate limitation, since these settings are mainly of the homophonic or note-against-note type to which many Church composers of the period restricted themselves in writing Service music proper. Certain of the earlier composers, however, disregarded royal and ecclesiastical injunctions, and went on their polyphonic way, though moderating their transports somewhat. Others, with English love of compromise, mixed polyphony and chordal writing. 'The Cathedral Series' will include the best of this neglected work. The complete scheme of publication is as follows:

ENGLISH SERVICES.

THOMAS TALLIS (*c.* 1510-85).—Te Deum. 5 parts. Men's voices.

Benedictus. 4 parts. Men's voices.

ANONYMOUS (composed *c.* 1547-49).

Morning Service. 4 parts.

Evening Service. 4 parts.

THOMAS CAUSTON (*d.* 1569).—Morning Service No. 1. 4 parts. Men's voices (*c.* 1549).

Communion Service. 4 parts. Men's voices.

Evening Service. 4 parts. Men's voices.

Evening Service No. 2. 4 parts. Men's voices.

Morning Service No. 2. 4 parts. S.A.T.B. (1560).

Communion Service No. 2. 4 parts. Men's voices.

Evening Service No. 3. 4 parts. Men's voices.

* 'The Cathedral Series of Church Music,' chiefly polyphonic and unpublished, of the 16th and early 17th centuries. Edited by Royle Shore.

ROBERT PARSONS (*d.* 1570).—Morning Service No. 1.
4 to 7 parts.
Communion Service. 4 to 7 parts.
Evening Service. 4 to 7 parts.

JOHN FARRANT (*fl.* c. 1600).—Communion Service.
Completed from other portions of the Full Service.

OSBERT PARSLEY (middle 16th century).—Morning Service.

WILLIAM MUNDY (*d.* c. 1590).—Morning Service No. 1.
4 to 7 parts.
Communion Service No. 1. 4 to 8 parts.
Evening Service No. 1. 4 to 7 parts.
Morning Service No. 2.

THOMAS MORLEY (*c.* 1557-1602).—Morning Service.
4 parts.
Communion Service. 4 parts.
Evening Service. 4 parts.
Evening Service No. 2. 5 parts.
Evening Service No. 3. 4 parts.

NATHANIEL GILES (1550-1633).—Morning Service.
6 parts.
Communion Service. 6 parts.
Evening Service. 6 parts.

JOHN WARD (*fl.* 1613-29).—Evening Service No. 1.
4 to 7 parts.

ORLANDO GIBBONS (1583-1625).—Morning Service.
D minor. 5 parts.
Evening Service. D minor. 5 parts.

THOMAS TOMKINS (*d.* 1656).—Five Services. One
Evening Service in preparation.

And others.

CANTICLES AND PSALMS.

Settings and adaptations in harmonized plainchant and free chant, with some polyphony, of the Canticles and Psalms by Tallis, Hooper, Morley, Holmes, Marson, Tomkins, Byrd, Causton, Whitbrooke, Knight, Heath, Gibbons, anonymous composers of Henrician and Edwardine periods, and others (about 1547-1641), and some Continental composers.

ENGLISH SERVICES, ETC. (ADAPTED FROM THE LATIN). COMMUNION SERVICES.

CHRISTOPHER TYE (*c.* 1500-72).—In 6 parts. (Eugene Bone.)

THOMAS TALLIS.—In 4 parts.

WILLIAM BYRD (*c.* 1543-1623).—In 3 parts. In 4 parts.
In 5 parts.

And pre-Reformation Service Music of various kinds.

LAMENTATIONS (FOR HOLY WEEK).

THOMAS TALLIS.—Part 1. Part 2.

ROBERT WHYTE (*d.* 1575).

ANONYMOUS (16th century).

And others.

A glance at this list shows at once the poverty of our cathedral tradition where Elizabethan composers are concerned. Is the revival of the best of this old Service music impossible? It should not be. We have all seen with admiration what has been accomplished at Westminster Cathedral under the enthusiastic hand of Dr. Terry. He has brought to our ears a rich store of neglected works, and has influenced for good the musical taste of thousands. No Anglican choirmaster can look at the Westminster Cathedral music list without making uncomplimentary comparisons with that of the average English

cathedral. Indeed, the uninformed, as the result of such comparison, have come to the conclusion that fine old polyphonic music is the exclusive possession of the Roman Church, and that Anglican choirs wishing to sing such music have nothing available but adaptations from the Latin. This, of course, is not so. We have such music, but the bulk of it lies buried in libraries, and all but forgotten. In an address on this subject delivered at the 1913 Church Council, Mr. Royle Shore said: 'I find it hard to use restrained language in dealing with this pitiable state of affairs. The position with regard to our ancient musical classics of the period is the same as if we had allowed our splendid Shakespearian literature to remain in manuscript in our great libraries, and accessible only to students; and that in a form which would compel them to read, so as to comprehend the text, from four or five books simultaneously, one line here and another line there, largely in an obsolete language, unless they laboriously transcribed and collated the various manuscripts involved. Can anything be more disgraceful to this country? The position was formally brought to the notice of our Cathedrals in 1912. The publication of "The Cathedral Series" of Services of the period is the result. . . . Three numbers have come out. They have been received with deep appreciation, and in some cases positive enthusiasm. Sales cannot cover the cost of publication as yet. . . . There are larger schemes of publication of our old music in view. I refer to the preparation of an entire "corpus." The British Museum, antiquaries, and students, English and foreign, are looking forward to this. There has been a great revival of the Flemish, Italian and Spanish Schools. The English School remains neglected. To the middle of the 15th century we led in the world of music. We then fell back. They are longing to know more about us abroad. . . . Our immediate need, however, is the systematic publication of the practicable Edwardine, Elizabethan, and Jacobean choral music. Then our Cathedrals will come into their own again.'

The object of this article is to bring this important revival to the notice of choirmasters. There is no need, even if space permitted, to consider the music in detail, but a few general remarks on the character of the works may be useful.

The Communion Service of Thomas Causton is in four parts throughout, and is a mixture of plain chordal writing and polyphony. Originally it contained no setting of the 'Benedictus qui venit' and 'Agnus Dei.' These deficiencies have been made good by an adaptation from the 'Venite' in the composer's Morning Service. There are two excellent reasons why purists should not cavil at this arrangement. In the first place, the 'Venite,' though sometimes provided with settings by these old composers, is always sung to-day to a chant. Consequently the old settings can never be heard in their original form. Secondly (and the completest of justifications), the music is good in itself and is an excellent fit. The Editor has also adapted music from the same source to the Kyrie proper, and, in order that the whole of the psalm setting be not lost, has used the fragment remaining after his three drafts upon it for a setting of an old English translation of 'O Sacrum Convivium.' The music throughout this Service is on a good level of interest. Perhaps there is more spirit in the 'Gloria in Excelsis' than in any other number, owing to the composer's effective use of scale-passages. The most expressive number is the adapted 'Agnus Dei.'

The Evening Service is equally effective, and the whole work is one that well deserves revival,

Good as is the Mundy Service mentioned above, the 'Communion Service' and 'Magnificat' that lie before me in MS. are even better. The former is mainly in five parts, with frequent excursions into seven- and eight-part writing. Only the 'Creed' is as set, the remainder being adapted by the Editor from other service music by Mundy. As in the case of Causton, the proceeding is thoroughly justified by the result. The 'Magnificat' (Latin text) is in four parts. It has never yet been printed. Only alternate verses are set, as was customary in pre-Reformation times, the remainder being sung to plainsong. We find Mundy here in quite a different vein, the music being less rugged in mould than in the other Services. It is more consistently polyphonic and full of tender beauty. Looking it through, the name of Vittoria constantly comes to my mind. Indeed, this 'Magnificat' might be signed by either Vittoria or Palestrina, and be worthy of the name. The Editor has added an English version. The Causton 'Te Deum and Benedictus' is, like the rest of this composer's work, plainer in type, but very effective, straightforward music.

It may be well to point out that the excellence of these works cannot be gauged by playing them over. All experienced choralists know this, of course. I utter the warning because I can see in my mind's eye some reader with a smack of the antiquary, who, laying down this journal and hieing him to the purchase of copies of some of the music dealt with, will take it to the pianoforte and within a few minutes begin to wonder as to the whereabouts of the beauty he had been led to expect. To him and his like, it must be pointed out that vocal music of this type rarely yields up its secret at the keyboard. It must be sung, and well sung, to make its effect.

The editing of these old Services is in excellent hands. That Mr. Royle Shore brings to his difficult task boundless enthusiasm is proved by the copies themselves, involving as they have many hours of labour with pen and brain. Of his knowledge of the subject the prefaces and numerous footnotes are ample

THE GREGORIAN ASSOCIATION.

The forty-fifth anniversary of this Association was held on Thursday, June 17, when a solemn celebration of the Holy Communion was held at All Hallows' Church, Southwark. In the evening a vast congregation assembled at St. Paul's Cathedral for the anniversary Evensong. The service was intoned by the Rev. Minor Canon McCheane, and the lessons were read by the Rev. Lord Victor Seymour and the Rev. D. G. Gowan. The choir of six hundred voices was stationed under the Dome, with a semi-chorus of forty singers on the South Choir screen. Mr. Francis Burgess conducted, assisted by the Hon. Richard Strutt, Mr. R. Meyrick Roberts, Mr. Francis Kennard, Mr. Harvey Grace, and Mr. Frank Eames as sub-conductors. The service was sung in plainsong, the recitation of the Psalms (sung alternately between men and boys) being especially smooth and unanimous. For the anthem Vittoria's fine Motet 'Gaudet in celis,' was sung—first by the semi-chorus and afterwards by the full choir. The clergy acting as cantors were the Rev. Roscow Shelden (All Saints', Margaret Street) and the Rev. John Hodgson (St. Augustine's, Kilburn). The organ parts were sustained by Mr. B. Vine Westbrook and Mr. B. Merrick Edwards, both of whom formerly assisted Dr. Warwick Jordan in the old days of the Association. The sermon was preached by the Lord Bishop of Kingston, and the service concluded with the singing of the Russian 'Contakion' in memory of those who have fallen in the War. After the service Mr. Herbert Weatherly played Tallis's Funeral Music, which has lately been published for the organ.

Members of the Association assembled on Saturday, June 5, under the presidency of Mr. G. E. Tolhurst, and viewed St. Botolph's, Aldgate, the vicar giving an interesting account of the Church plate and other treasures. A short organ recital by Mr. F. Lacey, the organist, was followed by an inspection of the Renatus Harris organ. Afterwards a visit was paid to St. Katharine Cree Church in Leadenhall Street, where after tea in the Church Hall the rector displayed some of the valuable Church plate and conducted the party round the Church. The organ was also inspected and tried. It is interesting to note that this organ was played and adjudicated upon by Purcell in 1686, upon its completion by Bernard Smith. There is also a mural tablet in the Church: 'Sacred to the memory of Mr. Samuel Marshall, bright scholar, pupil of the excellent Dr. Blow, etc., organist of this Church, May 15, 1714.'

Arrangements have now been completed for the holding of a Summer School of Church Music at Oxford from Monday, August 23 to Saturday 28 inclusive. Accommodation will be provided at St. Stephen's House, and a full list of daily services, meetings and lectures will shortly be issued. Among those who have already promised to lecture are Mr. Francis Burgess, Musical Director of the Gregorian Association, Mr. Geoffrey Shaw, H.M. Inspector of Music, and Mr. Martin Shaw, Organist of St. Mary's, Primrose Hill. Full particulars and programme may be obtained from the hon. secretary, the Rev. A. S. Duncan-Jones, at 8, Buckingham Street, Strand, W.C.

We have received the May music list of Emmanuel Church, Boston, and note with interest several unusual and commendable features. For example, the organ voluntaries are printed in the list. Further, these voluntaries include a Prelude before each service, among those for the month being Bordier's Meditation on Bach's seventh Prelude, for violin, harp, and organ, the Allegretto from Elgar's Sonata, the Choral from Widor's 'Symphonie Romane,' and Perilhou's Andante for violin, harp, and organ. These additional instruments are used occasionally in the Postludes and at the Offertory. The music, both choral and organ, is admirably chosen. Among the former appear Bach's Cantata 'Abide with us,' Widor's 'Psalm 84,' and selections from 'Parker's' 'Hora novissima,' and Elgar's 'Light of the World.' The organ music includes Vierne's first Symphony, Guilman's fifth Sonata, Wolstenholme's Prelude in B flat and Fantasia in E, and four works by Sigfrid Karg-Elert. Mr. W. Lynnwood Farnam is the organist and choirmaster.

The South London Choirs Festival was held on June 1 at Southwark Cathedral. Over 300 voices from the South London choirs sang the musical portions of the service, Mr. Cuthbert Harris conducting his own setting to the Magnificat and Nunc dimittis. The music was composed specially for the service. Canon C. S. Woodward (Precentor) officiated, assisted by Canon Edwards, Canon Craig, Canon Sanders, and the Rev. J. D. Orpen. Mr. E. T. Cook conducted, and Mr. J. G. Hathaway was at the organ. The sermon was preached by Canon Simpson.

In connection with the newly-formed Southwark Diocesan Plainsong Association, of which Mr. E. T. Cook, the Cathedral organist, is musical director, three lectures on Plainsong will be given at the Chapter House, St. Thomas's Street, S.E., on July 1, 8, and 15, at six o'clock, by Mr. Royle Shore, lecturer to the Association. Admission is free to organists, choirmasters, and others interested.

Dr. W. H. Harris, assistant organist of Lichfield Cathedral and organist of St. Augustine's Church, Edgbaston, is giving a series of lectures on English Cathedral Music at the Birmingham and Midland Institute. The illustrations are sung by the choir of St. Augustine's Church, augmented by students of the Institute, and include Tye's 'I will exalt,' Tallis's 'I call and cry,' Farrant's 'Call to remembrance,' Byrd's 'Bow Thine ear,' Gibbons's 'O Lord, increase my faith,' Humphrey's 'Hear, O heavens,' Blow's 'I was in the spirit,' and works by Purcell and the chief writers up to S. S. Wesley.

At St. Mary's Church for the Blind, Liverpool, on Sunday evening, June 13, in place of the usual evening service a performance of Mendelssohn's 'Elijah' was given by the choir under the direction of Dr. Arthur W. Pollitt, who presided at the organ. Omitting the 'Baal' choruses, the oratorio was divided into six groups of airs and choruses, which were reverently and effectively sung by the fine mixed choir of the Church, which contains several exceptional solo voices.

Mr. Frederick Chubb, late organist of Christ Church, Harrogate, has recently given a series of four recitals on the organ at the Panama Pacific Exposition at San Francisco.

ORGAN RECITALS.

Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Air with Variations in A, from Symphony in D, Haydn.

Mr. Claude A. Forster, St. John's Church, Forfar—Choral Song and Fugue, Wesley.

Mr. A. E. Chapman, Parish Church, Brandon—Phantasy on the National Anthems of the Allies, C. W. Pearce.

Mr. Dudley E. Poll, the Parish Church, Bures, Suffolk—Rhapsodie No. 1, Saint-Saëns.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham (Four recitals)—Andantino, Frank Bridge; Fantasia in E, Lyon; Sonata No. 6, Mendelssohn; Fantasia alla marcia, Stainer.

Mr. W. Greenhouse Allt, The Church of St. John the Evangelist, Princes Street, Edinburgh (Four recitals)—Choral No. 3, César Franck; Voluntary in G, John Stanley; Intermezzo (from Symphony No. 6, Widor); Largo e spiccato, Wilhelm Friedmann Bach.

Mr. Herbert Hodge, St. Stephen's, Walbrook (Five recitals)—Fantasia in E flat, Saint-Saëns; Choral Prelude 'Adorn thyself, dear Soul,' Bach; Pièce Heroïque, César Franck.

Mr. H. C. L. Stocks, Parish Church, Crewkerne (Two recitals)—Dithyramb, Basil Harwood; Air with variations, H. C. L. Stocks.

Mr. Fred. C. Welling, at St. Michael's, South Bromley, E.—Fantasy, Harvey Grace.

Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Requiem, Op. 75, Otto Malling.

Dr. Hutchinson, Darlington Parish Church (Two recitals)—Fugue, 'The short G minor,' Bach; Andante con moto in A, Smart.

Mr. Howard Moss, Gravesend Parish Church—Andante con moto, E. Silas.

Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Choral No. 3, César Franck.

Mr. E. A. Ladbroke, All Saints' Church, Southampton—Andantino in G minor, Pièce Heroïque, César Franck.

Mr. James M. Preston, St. George's Church, Jemond—Improvisation-Caprice, Joseph Jongen.

Mr. Harvey Grace, St. Mary Magdalen, Munster Square—Cantabile, César Franck.

Mr. Fred. Gostelow, St. Stephen's, Walbrook (Two recitals)—Choral Song and Fugue, S. S. Wesley; Fugue in D minor, J. S. Bach.

Rev. A. J. Clark, St. Leonard's Church, Sandridge—Romance, J. Pulein.

Mr. Matthew Kingston, St. Magnus-the-Martyr—Rhapsodie in B flat, Hollins.

Mr. Herbert Gisby, St. Magnus-the-Martyr—Solemn March in B flat, Silas.

Mr. J. Matthews, St. Stephen's Church, Guernsey—Requiem Aeternam, Basil Harwood.

Mr. H. C. Tonking, Illogan Parish Church (Two recitals)—Fantasy on the National Anthems of the Allies, C. W. Pearce; Introduction and Allegro, Henry Smart; Fantasia in F, W. T. Best.

Mr. Vivian Stuart, St. Peter's Church, Glasbury—Toccata in F, Widor.

Mr. H. C. L. Stocks, Ludlow Parish Church—Dithyramb, Basil Harwood.

APPOINTMENTS.

Miss Florence A. J. Black, organist and choirmaster, St. Simon's Church, Southsea.

Mr. Reginald Darch, organist and choirmaster, St. Mark's, Lewisham.

Mr. Cedric H. Embery, organist, All Saints' Church, North Peckham.

A treatise on 'Applied Strict Counterpoint' by Dr. Krumpholtz will be issued shortly by the Oxford University Press. The work aims at showing the ultimate authority for the rules of strict counterpoint, to explain the place and purpose of the semibreve Canto Fermo, and to show how the principles of strict counterpoint may be applied in composition in the strict style. There are chapters on Plain Counterpoint to Chorales; Florid Counterpoint to Chorales, and the Composition of Motets, Madrigals, &c. The design is to encourage students to carry the study of strict counterpoint beyond its purely technical stage.

Correspondence.

THE CHIMES OF GLOUCESTER CATHEDRAL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Gloucester's ring of bells is fortunate in inspiring the sympathetic pen of Mr. C. Lee Williams in your May number. The article instructs the reader while entertaining him. It was to me a great pleasure to find 'Christe Redemptor omnium' hailed as 'king of massive tunes,' and to learn that it might be revived with 'Chorus novæ Jerusalem' in the Severn Valley.

But who is responsible for the modern transcription on page 272? Is the resultant rhythm intentional? The *minim punctum* is there represented by the minim:

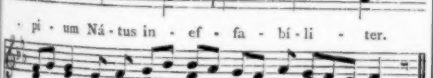
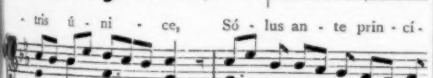
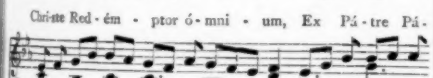
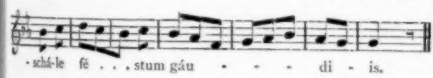
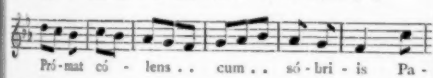
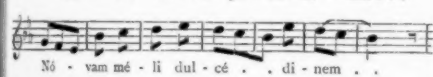
and plainsong 2-note neums (whether *clivis* or *psalmus*) and 3-note neums (whether *climacus* or *psalmus*)

are written in crotchet-groups to be performed in the duration of a minim. This changes *cantus firmus* into *cantus fractus*, unless I have misunderstood the notation.

While welcoming the possibility that these tunes may live again in the air of Gloucester (among the airs of Gloucester, does it be said?), one may perhaps be allowed to record a hope that they will recover the rhythmic freedom of what is known as the Solesmes method, whereof examples are offered hereunder—accompanied and unaccompanied.—

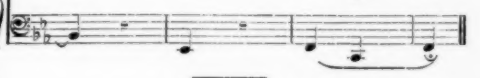
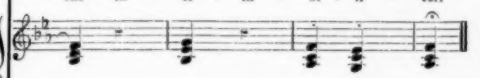
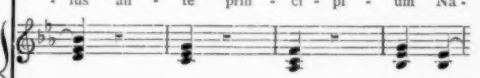
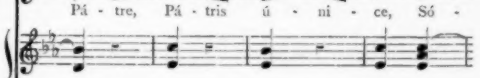
S. GREGORY OULD, O.S.B.

Worcester.



* It is transcribed in almost exactly the same way in the Historical edition of Hymns Ancient and Modern.—[ED., M. T.]

A noble plainsong melody, whereunto are added a few chords to point the rhythmic results of the illustration in the *Musical Times* for May:



'HE WAS DESPISED': A? OR A?

(See p. 351, June number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—No one could have a greater respect for Prof. Prout's talent and judgment than myself; but I think he made a mistake when he accepted as authoritative other copies of the 'Messiah' than the Autograph, the 'Dublin' score, and the 'Hamburg' score, the last two of which Handel used when 'conducting' at the harpsichord. The leaf containing the passage in question is missing in the 'Dublin' score, but neither in the Autograph, the Hamburg, a transposition of the song into B \flat for soprano in the handwriting of the younger Smith, the songs issued by Walsh in Handel's lifetime, nor in the complete score issued in 1767, is there a natural to the A. The copies which Handel allowed to be written for friends may be a help at times, but they cannot be accepted against the above-mentioned evidence. Chrysander never mentions this passage in his notes in the German Handel Society's edition, so he could have had no doubt as to the accuracy of the Autograph. As a personal opinion I think the intense pathos of the passage is much enhanced by the unexpected A \flat .—Yours faithfully,

J. ALLANSON BENSON.

[It seems impossible to settle this point beyond dispute, so the choice of A \flat or A has become a matter of taste.—ED., M. T.]

Reviews.

The Comforter. Church Cantata. The words compiled from the Scriptures. Music by Edward Shippen Barnes. Op. 15.

[G. Schirmer, Ltd.]

This is a short work for mixed voices, with solos for S.A.T.B., suitable for Lenten, Whitsuntide, or general use. The music throughout, though not difficult, is on a much higher level than the average easy cantata. The well-written organ-part is a feature. The work takes about twenty-five minutes in performance.

Allegretto Scherzando. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 39.

[Novello & Co., Ltd.]

Recitalists requiring an attractive light work, well calculated to make the most of the quieter stops at their disposal, will find what they want in Mr. Stuart Archer's *Allegretto Scherzando*. It is only moderately difficult.

Concerning Hymn Tunes and Sequences. By Athelstan Riley.

[Mowbray & Co.]

This book is a reprint of a series of articles that appeared in *The Sign* and *The Treasury* magazines.

Under the chapter-headings Plainsong, French Ecclesiastical Melodies, French Protestant Melodies, German Hymn Tunes, English Hymn Tunes, Welsh Tunes and Folk-songs, and Sequences, the author discourses very pleasantly, giving a great deal of information in an interesting manner. As may be expected, the taste of the average English Churchman in the matter of hymn tunes comes in for some shrewd knocks. Mr. Riley, however, backs up his contentions by copious illustrations, which show convincingly how and why certain tunes are good or bad. His protest against the quick pace adopted for old English and German tunes will be joined in by many. The clerical desire for 'bright' services is too often responsible for the consistent 'hustle' in so many churches. A uniform quickness is as monotonous as a uniform slowness, with the additional drawback of being undignified. Dr. Walford Davies contributes a thoughtful preface. The book—which is none the worse for the author's frank expression of his personal tastes—is one that hymn-lovers will do well to add to their libraries.

BOOKS RECEIVED.

The Cure of Self-Consciousness. By James Alexander. Pp. ix. + 151. Price, 3s. 6d. net. (London: Simpkin, Marshall, Hamilton, Kent & Co.)

The Mysticism of Music. By R. Heber Newton. Pp. 78. Price, 3s. net. (London: G. P. Putnam's Sons.)

Folk-Dances of Denmark. Collected and described by Elizabeth Burchenal. Pp. xii. + 95. Price, \$1.50.

Folk-Dances of Finland. Collected and described by Elizabeth Burchenal. Pp. xi. + 87. Price, \$1.50. (London: G. Schirmer, Ltd.)

A meeting of employees in British pianoforte factories was held on June 10 at the Stanley Hall, Junction Road, N., under the chairmanship of Mr. B. Castwood (of Messrs. J. B. Cramer & Co.). It was resolved to express strong disapproval of alien enemy pianoforte manufacturers being allowed to carry on business in any part of the Empire during the continuance of hostilities. Such a privilege was unfair to British manufacturers and workmen, and particularly unfair to the 2,000 employees of the industry who had joined His Majesty's forces. It was considered that section 6 of the Trading with the Enemy Act should be so amended as to treat branches of alien enemy firms situated in the British Empire as of alien enemy character, and thus conform with the attitude of Russia and France.

Obituary.

We regret to record the following deaths:

MR. J. W. PHILLIPS, organist of St. George's Church, Sheffield, since 1877, succeeding his father, the late Mr. Percival Phillips, who had occupied the post thirty years. He was organist and accompanist of the Sheffield Musical Festivals since their foundation in 1896, and for thirty-seven years was connected in a similar capacity with the Sheffield Amateur Musical Society (established in 1861). He composed Church music and organ solos, and was a well-known organ recitalist in and about Sheffield. He specialised on the fine but intricate organ in the Albert Hall, Sheffield. Mr. Phillips, who was fifty-nine, died practically in harness, being seized with his fatal illness while teaching in his studio four days after he had played solos, &c., at the Spring Concert of the Sheffield Amateur Musical Society. There was a notable gathering of musicians at his funeral.

MR. FRANCIS HOLDER, at Edinburgh, on June 6, aged sixty-eight. He was for over a quarter of a century organist of St. Mary's Roman Catholic Cathedral, Edinburgh. Educated under Sir Alexander Mackenzie, his musical abilities were soon recognised. He kept up a high standard of music in the Roman Catholic Cathedral of the Scotch capital. As founder of the Edinburgh Musicians' Union he rendered good service, and his loss is keenly felt. He had a splendid music library, and was also an ardent collector of old violins. He was interred on June 8 at Warriston Cemetery, and the obsequies were presided over by his brother, the Right Rev. Mgr. Holder, P.P. of St. Joseph's, Dundee.

MR. FRANK PAUL MANLY, organist of Trinity Cathedral, on June 8. Born at Dublin in 1865, Mr. Manly held several important appointments, including the organistship of Sligo Cathedral (1898-1904). In 1904 he was appointed organist of Thurles Cathedral, and he laboured earnestly in that capacity till his death. He was held in high esteem as a cultured gentleman and as an admirable performer. For some years past he was in indifferent health, but the end came rather suddenly. He leaves a widow and three children. Among his predecessors in Thurles were Vincent Wallace, John F. Murray, and Dr. W. H. Gustav Flood.

CAPTAIN EDWARD BAYLIE AMPHLETT, 12th Worcestershire Regiment, attached to the 2nd Royal Fusiliers, killed in the Dardanelles on June 4, was born on June 15, 1875, educated at Marlborough and Worcester College, Oxford, and was called to the Bar, going the Oxford Circuit. He saw service with Paget's Horse in South Africa, and after some years was appointed Police Magistrate in the Island of Grenada, West Indies, which post he resigned to volunteer for the present War. He was the younger son of John Amphlett, of Clent, Worcestershire, was well known in musical circles in Worcestershire and Birmingham, and was prominent in many other pursuits.

JOHN PATERSON, at Glasgow, on May 5, in his eighty-first year. Mr. Paterson was the inventor and patentee of the 'Strad' chin-rest so universally popular with violinists. By profession Mr. Paterson was a banker, but he was a musical enthusiast all his life. He was an amateur violinist of marked ability, and excelled as a player of reeds and strathspeys.

MR. HERBERT SCHARTAU, on June 12, aged fifty-nine. He was for thirty-six years an alto lay-vicar at Westminster Abbey. In our January, 1915, number we recorded his retirement from the Abbey Choir and the presentation that was made to him. He was greatly esteemed by his colleagues.

MR. CADWALADR ROBERTS, of Bodlondeb, Blaenau Ffestiniog, conductor of the Royal Moelwyn Choir, Ffestiniog, at the age of sixty-one.

The deaths of Dr. W. H. Cummings and Mr. David Browne are referred to in special articles (see pp. 394 and 407).

HOW TO PROMOTE THE PUBLICATION OF BRITISH MUSICAL COMPOSITIONS.

A meeting to discuss the above topic was held at the Women's Institute on June 9. Mrs. Edward Stannard presided in the unavoidable absence of Madame Liza Lehmann, who was to have taken the chair.

Dr. CYRIL ROTHAM opened the Conference. He said that the problem connoted the existence of compositions to publish and the question whether compositions if they existed were worth publication. As to the first point, there was a deficiency of operas and chamber and orchestral music.

As to chamber music, it was not to be expected that publishers would publish it when there was a prospect of the sale of perhaps only a dozen copies. Assuming that all works which would have no sale because they were of no value were got rid of, what was to be done with the numerous works? One way would be to find a modern Mæcenæ who would stand the cost of publishing. Another way would be to work on the lines of the Society of British Composers. Various Societies should combine, sinking cliques and jealousies. Money was wanted, but combination and co-operation were even more essential.

Miss KATE EGGAR said that composers had to be known in order to get their works published. It was absurd to publish only the music that would pay for its production. The only solution was some scheme by which everything that was written should be published. If composers knew that everything they wrote would be published they would write more naturally, and not try to startle the public by artificiality. Only pure gold would survive. The problem of publication might be solved in an unexpected way when musicians realised that inspiration was needed.

Sr CHARLES STANFORD said the subject under discussion was of such vital importance that it could scarcely be dealt with in the course of one afternoon. There were two great branches of publication in the country—book and music. Were the ethics of book publication the same as those of music publication? It was necessary only to look at a book-publisher's catalogue to see that standard works were not sacrificed to less valuable works which would have a greater momentary sale. Many of the works of the great philosophical, historical and poetical writers were not published from the point of view of their selling value, but they were published to keep up the credit and taste of the British Empire. Book publishers did not pocket all their profits upon ephemeral books, but used some of them to publish great works. That, however, was not what most music publishers had done. Anyone who looked at the windows of most music-sellers in this country would see there one class and one class only—royalty ballads and waltzes, and not one work of any real value. The truth was that a vast mass of rubbish was published without any compensating consideration being given to the nation's credit. England was really in exactly the same position as Russia had been forty years before. There were plenty of works which ought to be in print, and would be in any other country than ours. A work could not become known unless it were constantly heard: repetition was everything, but in order that there might be repetition everywhere, the work must be obtainable in print. Therefore if it were made possible to print works, they would be given a greater chance of success. The introduction of miniature notes had made it possible to make chamber-music pay for its publication, as the public as well as the performers would buy these. The speaker thought he was correct in stating that the actual cost of publishing a symphony was less by one half than the cost of publishing a correspondingly big book. It was said often abroad that 'English music was no music.' Foreign nations could not be blamed for saying that when they could not see the good work. If England were to seize the present great opportunity, she must first see, as Belaiev did in Russia, to the publication of her best music, carefully chosen, as his was, by a committee of straight men with no axes to grind, and proof against intrigue. We had put the cart before the horse, performance (necessarily spontaneous) before publication. Belaiev worked the other way. The result was to be seen in the phenomenal spread of Russian music in the last twenty years. If a similar foundation were started in this country, as much might be done for British as had been done for Russian music.

Mr. FREDERICK CORDER (Society of British Composers) said he had a great deal to say on the subject of the Conference, but he would touch only on one point. He wished to stand up for the publishers—although they might be called his enemies—to present their point of view. Did they really understand their business? They said, 'Let us go for the largest public, let us give people what they want.' What people wanted was royalty ballads. The publishers preferred those as bad as could be obtained, thereby giving young composers no encouragement to do good work. There were two classes of music—one good, one bad; the proportion of bad music in any publisher's catalogue—save one—was 98% of the whole. All the firms, except one, published royalty ballads because they paid well. It was necessary to let the publishers know that there were people who appreciated better music. Learners wanted copies of the works of Bach, Chopin, Schumann, and Mozart. The Germans had recognised that fact, and had monopolised the publication of those works. They had continued that steadily for a century in a quiet, persevering way, and it had amply repaid them. That was the line to be adopted, to take that business out of German hands, for good pianoforte music must be available for teaching. Composers were wanted for pianoforte music. There was one English composer, Sterndale Bennett, out of whom, though he was not very good, publishers had made considerable profits. It had paid them to issue new copies over and over again, and it had paid them because of the enormous sale there had been. Really good British pianoforte music would pay because there was a demand for it. Orchestral music did not pay, because, as a rule, there was only one performance, and so it would be unreasonable to expect that any publisher would accept those productions. He would suggest that composers should leave orchestral music and take up the publication of pianoforte music suitable for teaching purposes. Some really good works had been written, and it would pay to publish those. The real point of the matter was that no good would come from young composers beginning by trying to publish symphonies. The Society of British Composers had just issued a catalogue. Pianoforte music occupied about four pages. Orchestral music took up more space, but that had all been published during the last eighty years: 75 per cent. had been published by one firm—Novello. In London there was a great opening for the publication of pianoforte music, but the firm of Novello alone had realised that important fact. If only publishers could be made to realise that it would pay them in the end to publish unremunerative music then the problem would be solved.

SEA SONGS AND SHANTIES.

At the meeting of the Musical Association held on May 18, Dr. R. R. Terry chose the above as the subject of his lecture. He explained that he had taken an interest in sailors' songs and had collected them since boyhood. His family had followed the sea for many generations, and he had become familiar with shanties from hearing his sailor relatives sing them. Therefore what he had to say was not a compilation from existing literature, but something that had been in his own possession before there was any literature on the subject, except Mr. Gill's book. Dr. Terry defended his spelling of the word 'shanty' on the ground that every person who had had any connection with the sea knew that the word was pronounced that way and not as 'chanty.' Being pronounced 'shanty,' he did not see why it should not be spelt so.

A shanty was not sung by way of recreation, but during labour. There was a certain type that the sailor used to sing when going round the capstan; others were called 'Windlass,' and 'Pull and haul' shanties. It had been suggested that most of them were of negroid origin, and some editors had professed to find in them evidences of modal character or of ragtime. Nothing however was less suggestive of ragtime than the shanty; it had clear, definite, well-defined rhythm which had to come on the beat in order to accompany the labour. There were, however, one or two that were essentially negroish in character. He (Dr. Terry) had had some experience of the negro in the West Indies, who was not the American negro. It was the American negro who sang ragtime, and not so much the American negro as the people who caricatured him. The negro of the more

primitive type was a person with a keen sense of persistent rhythm. Two men engaged in shingling a roof, for example, would insist upon working out a rhythm between their two hammers. In the West Indies one could hear shanties to this day.

As to the modal element, many people looked for modes in these old tunes. Modes seemed to have a certain fascination for the folk-song hunter; he would find mode in everything, despite the plain fact that in many instances the tune was in the simple major or minor key. The shanty man, with a few stereotyped verses at the beginning, used to invent the rest, which had to do with shipping, politics, personal characteristics, and food; all came in for a share of sarcasm, according to the extemporising capacity of the shanty man, and when real characters failed, the sailor, with happy-go-lucky simplicity, would invent characters to form a peg upon which to hang verses. The partiality of seamen for Napoleon was somewhat remarkable.

Sea-songs were not sufficiently understood from the antiquarian point of view. There were several things in the shanty that were puzzling to the amateur, and in a number of books one found the music wrongly noted. It was necessary to distinguish whether it was in mode or key. Two sailors never sang a shanty exactly alike, and in taking down a tune the worst thing to do was to have two sailors together, as each flatly contradicted the other. If the sailor was unsophisticated, it was safe to take tunes from him, but the sailor who knew a little music was a holy terror. He put sharps or flats and a leading-note where he thought they ought to come, and that needed careful discrimination. Then again the dotted note was a great stumbling-block to transcribers, and he (the lecturer) had seen appalling hashes made because of the dotted note. He had been astounded to find among non-musicians an inability to distinguish between three-four and six-eight time, and if they were unacquainted with sailors and their method of singing, they came to grief. Then one had to make allowance for the treacherous memories of the singers, who were mostly old men of seventy or thereabouts, the modern sailor on a steamship—with all its up-to-date apparatus—having no use for the shanty, and old men's memories were not always to be relied upon. Dr. Terry gave an example, the different strains of which were derived from different sources; the singer had packed into it something like four shanties!

The average sailor shanty, after the first verse or so, was simply unprintable, and that was so much the case in one of the most beautiful of them that the singing of it was forbidden on passenger ships. On an East Indianman it was a great event for the passengers to go and listen to the sailors' shanties, and the 'Hog's Eye Man' was a great favourite on nearing port, but the singing of it was absolutely forbidden on board the liners, except where the captain could be assured that a printable version would be sung.

'Lucy Lee' was sung by nearly every sailor, but although certain shanties were known by all sailors, no sailor knew very many. Each had his own set. An uncle of the lecturer, very keen on shanties, who had sung them since boyhood, who had been to sea, and was full of information about them, even his actual repertoire was not large. The ideal collection had yet to come. The sailor must combine with the musician. It would all be but lost labour unless there was real sympathy with, and a real practical knowledge of, the life at sea. That was not easy to get; it could be got only from old men. Shanties flourished with the sailing ships, and the coming of steam had killed them.

Mention must be made of the illustrations to Dr. Terry's lecture, which were admirably sung by a select choir of men. Some of the tunes were given in the original form, others with harmonies attached, and several of them arranged as a kind of fantasia, in which form they were very effective. As Dr. Southgate, who was in the chair, said, they brought a flavour of the briny deep.

Dr. Southgate, in moving a vote of thanks, said it was a valuable thing that an authority like Dr. Terry should take an interest in such an out-of-the-way subject and collect these songs before they disappeared entirely. The words might seem foolish if looked at coolly, but there was a time when in singing songs they thought more of the music than the words. To make out the rhythm and carry on the measure to the end they used to put all sorts of words, such as 'With a fal-lal-la,' &c.

THE TWOPENNY OPERA.

Covent Garden must look to its laurels. For seven years performances of 'grand opera'—including 'Rigoletto,' 'Carmen,' 'Fra Diavolo,' and 'Don Giovanni'—have been given at the 'Old Vic.' every Thursday and Saturday, from October to May. Better ensembles have seldom been heard. Often the whole cast of soloists, including the small parts, have been all good. The chorus, and the excellent though small orchestra, do their very best as singers, actors, and musicians, and except for somewhat faded scenery there is hardly a fault in the presentations from beginning to end. And one pays twopenny in the gallery, and a shilling for an orchestral stall!

It is quite worth a visit to the neighbourhood of Waterloo Station if only to see the audience. This consists of some two thousand people, chiefly habitants of the 'New Cut' though with a sprinkling of the upper ten (the Princess Christian is the President) and of lovers of music from the various ramifications of the professional and middle classes. Collectively it differs from a West-End audience at least as much as individually. It comes to enjoy the music, and testifies its enjoyment by enthusiastic applause. It knows what good singing is, and on the rare occasions when the singing is bad leaves the vocalists severely alone. For example, there was a tenor in a performance of 'Rigoletto' who sang vibrato, and like some well-known vibrato-lovers at Covent Garden he sang persistently flat. And how did the New Cut listeners behave? If he had been playing the Duke of Mantua in the West-End, we have a strong suspicion that he would have been encored in 'La donna e nobile'—just because that evergreen aria is wont to be encored. Not so at the 'Old Vic.' Scarcely a hand was raised in the end. They know what's what in the Waterloo Road, and they are tied by no conventions.

The behaviour, too, in the gallery and the pit during the opera and in the intervals is exemplary,—no swearing, no jostling. From a purely educational point of view the Twopenny Opera is a great success. All honour to the Baylis family, who have done so much and work so hard to secure it.

THE LONDON OPERA HOUSE.

This brave scheme, promoted with great spirit by Mr. Vladimir Rosing, began its programme on May 29 with a performance of Tchaikovsky's opera, 'The Queen of Spades' ('Pique Dame'). The plot is based upon Pouchkin's novel. The music does not generally present the composer at his best, although it contains some beautiful moments. The middle Act, which introduces a fancy-dress ball scene with country dances and clear-cut tunes, has much alluring grace and charm. The cast includes Mr. Rosing (Hermola), who showed considerable dramatic and vocal capacity; Miss Aimée Nikitana (Lisa), who was also very competent; Madame Slava Kassavina (the Countess), who proved herself to be one of the best artists in the company; and Miss Eugenie Baron-Fonariova (Pauline), who sang most attractively in the second scene.

'Madame Butterfly' was produced with the novelty of a Japanese prima donna, Madame Tanaki Miura, in the name-part. Her voice is peculiar in timbre, but it is very pure and at times rich, and altogether her début on the English stage must be pronounced a decided success. Delibes's 'Lakmé' (sung in French) was the only other opera produced. It was chiefly interesting because of the appearance of Mlle. Mignon Nevada in the name-part. This young singer is an executant of the first rank, singing, sometimes with quite dazzling brilliance. A remarkable feature was the introduction of a Hindu singer, Inayat Khan, and other Hindustani performers, who sang some real Indian music, which imparted local colour to the presentation.

We very much regret to add that after the foregoing opera had been given on a few occasions, it was found necessary to close the house abruptly, owing to the insufficiency of public support. But it is still hoped that the scheme will be revived. As we go to press we hear that the prospect is improving.

The Lord God planted a garden.

July 1, 1915.

HARVEST ANTHEM.

Genesis ii. 8, 9; Leviticus xxvi. 3, 4;
Revelation xiv. 15, 16; xxii. 14; Psalm lxxxiv. 4.

Composed by HERBERT W. WAREING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. $\text{♩} = 104$.

p *Full Sw.*

QUASI RECIT.

SOLO (SOPRANO OR TENOR).

tempo ad lib.

mf

The Lord God . . . plant-ed a gar-den east . . .

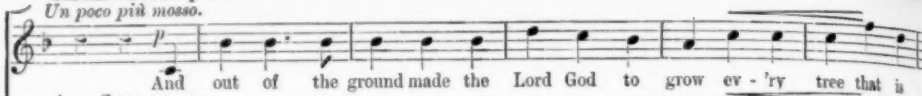
p *Ch. or Sw.* *Sw.* *Ped.*

ward in E-den; and there He . . . put the

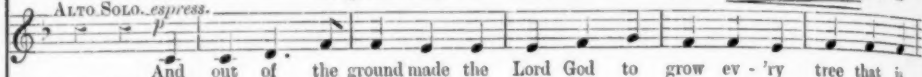
man whom He had form-ed.

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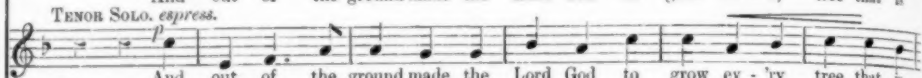
* SOPRANO SOLO. *espress.*
Un poco più mosso.



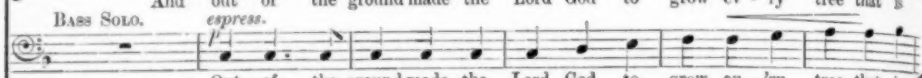
ALTO SOLO. *espress.*



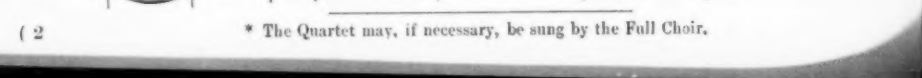
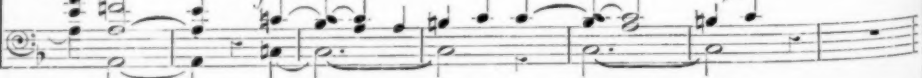
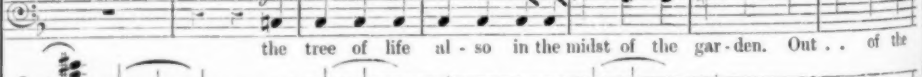
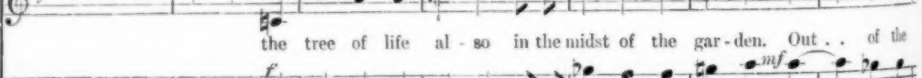
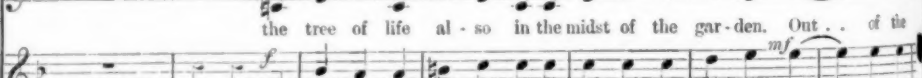
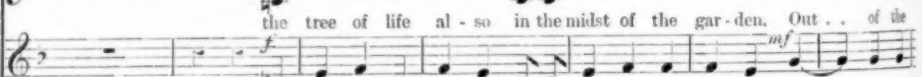
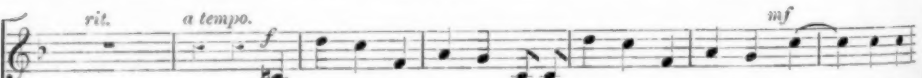
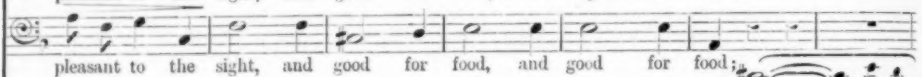
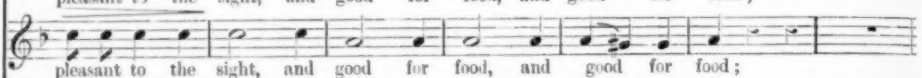
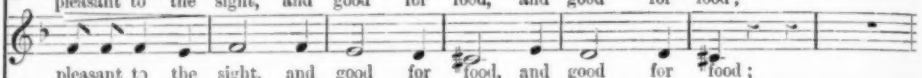
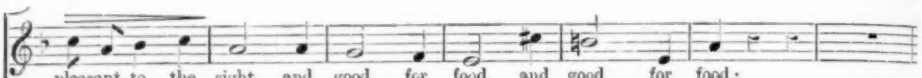
TENOR SOLO. *espress.*



BASS SOLO. *espress.*



Un poco più mosso. ♩ = 116.



ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and

ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and

ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and

ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and

good for food, and good for food.

good for food, and good for food.

good for food, and good for food.

good for food, and good for food.

rit. a tempo.

Bas Clarinet.

RECIT. Moderato. $\text{♩} = 120$. tempo ad lib.

SOLO (SOPRANO OR TENOR).

If ye walk in My sta-tutes, and keep My com -

Full Sw.

Ped.

-mandments, and keep My com-mand-ments, and do them; Then

Sr. Reeds.

Ped.

Allegretto moderato e con espress.

I will give you rain in due sea-son, and the

Allegretto moderato. ♩ = 132.

con espress. *Ch.*

land shall yield her in-crease, the land shall yield her in-crease, and the trees of the

Sr.

Ped.

field . . shall yield their fruit.

Coral.

senza Ped.

dolce. *cres.*

Thrust in thy sic-kle, and reap, for the time is come for

dolce. *cres.*

Fag. *Ped.*

(4)

mf *Un poco meno mosso.*

thee to . . reap ; for the har - vest is ripe, the

Un poco meno mosso.

har - vest is ripe, the har-vest of the earth is . . ripe, the

senza Ped. *Ped.*

rall. *a tempo.*

har - vest is ripe.

colla voce. *a tempo. Clarinet.*

CHORALE.
Andantino.

Bless-ed are they that do His commandments, that they may have right to the tree of life,

Bless-ed are they that do His commandments, that they may have right to the tree . . of life,

Bless-ed are they that do His commandments, that they may have right to the tree . . of life, bless-

Bless-ed are they that do His commandments, that they may have right to the tree . . of life,

Andantino. ♩ = 126.

f *Gt.*

ad lib.

bless - ed are they that do His com-mandments, that they may have right to the tree of

ad lib.

bless - ed are they . . that do His com-mandments, that they may have right to the tree of

ad lib.

- ed are they that do His com mandments, that they may have right to the tree of

ad lib.

bless - ed are they . . that do His com-mandments, that they may have right to the tree of

colle voci.

Allegretto.

mf

life, and may en - ter in through the gates in-to the ci - ty. Al - le - lu - ia,

life,

life,

life,

Allegretto. $\text{♩} = 138.$

Sr.

sempre legato.

senza Ped.

Al - le - lu - ia, A - - - - men, Al - le - lu - ia, A - - - -

mf

and may en - ter in through the gates in-to the ci - ty. A - - - -

men. Bless - ed are they . . that dwell, that dwell in

men. Bless - ed are they, . . are they . . that dwell, that dwell in

mf and may en - - ter in through the gates in - to the ci - ty, in - to the

mf and may en - ter

Full. Str.

Thy . . house ; they will al - way be prais - ing, prais - ing Thee, . .

Thy . . house ; they will al - way be prais - ing, prais - ing Thee, . .

ci - ty, they will al - way be prais - ing,

in through the gates . . in - to the ci - ty, the ci - ty,

Gt. Diaps.

senza Ped.

prais ing Thee, they will al - way be prais - ing *rit.*

prais ing Thee, they will al - way be prais - ing *rit.*

prais ing Thee, they will al - way be prais - ing *rit.*

and may en - ter in through the gates in - to the *rit.*

a tempo. *f* *rall.*

Thee. Al - le - lu - ia, A - men, Al - le - lu - ia, *rall.*

Thee. Al - le - lu - ia, A - men, A - men, Al - le - lu - ia, *rall.*

Thee. Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, *rall.*

ci - ty. *a tempo.* *f* *rall.*

Al - le - lu - ia, A - men,

Meno mosso. *Lento.*

A - - - men, A - - - - - men.

A - - - men, A - - - - - men.

A - - - men, A - - - - - men.

A - - - men, A - - - - - men.

Meno mosso. *Lento.*

Tromba. *Full.*

senza Ped. *Ped.*

doppio Ped.

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* The
Trades, P
in the Citi
by T. Gar

THE MUSICAL PROFESSION IN 1747.

BY C. EDGAR THOMAS.

The nature, growth, and present condition of a trade or profession can only be measured and determined by a judicious inquiry into its past. Sometimes—but very infrequently—we find by a little excursion into the bygone regions that the salient features have but little altered; more often than not, however, the lapse of time has not only worked wondrous changes, tending to make the erstwhile conditions now almost unrecognisable, but has completely revolutionised them into the bargain.

From a quaint and curious little work published in 1747,* we are enabled to glean many interesting particulars relative to the musical profession: particulars which cannot fail to be of interest to all who are minded to dabble in the past history of this calling.

In an age of plain speaking it is impossible to expect our author to be anything else but frank, while some of his criticisms, and their merits, which must remain a matter of personal opinion, are decidedly blunt. His reflections on music generally, apart from their quaint phraseology and curious spelling, are intensely interesting, and are perhaps best allowed to speak for themselves. He says:

Music is reckoned among the liberal arts, only as it is studied as a genteel and pleasant accomplishment, calculated to soothe the mind, and unbend its most nacking cares and anxiety; but in this country especially, those who practice it for Bread are in but small repute. The grave and rigid of all ages have looked upon Music as of no public utility: They imagine it effeminates the mind, enervates the more manly faculties, and erases from the soul all manner of martial ardour. Soft music lulls asleep all the active passions, fills the imagination with delicate languishment, and moulds the whole frame into a thoughtless delirium.

The effects of the art in different countries is then discussed at length, the following extract amply demonstrating the line of argument followed:

What may be observed of the Italians will be found true of nations nearer home: As Italian music and the love of it has prevailed in these Islands, Luxury, Cowardice and Venality has advanced upon us in exact proportion. . . . One may discern in the music of the Scotch Highlanders something of the hot fiery ungovernable temper of that unhappy warlike people. . . . Cross but the narrow Seas over into Ireland, where the manners and customs of the people are much the same; yet we find a wondrous difference in their music, and in the disposition of the inhabitants. The Irish were once a hardy warlike people: They are hardy at this day, their poverty makes them so, and they prove when once out of Ireland very good soldiers, but at home their spirit is broke. This affects their music sensibly: Their instruments are rude, and have as little harmony in them as the Highlanders. . . . From all this I would only infer, that a refinement of our taste into a love of the soft Italian music, is debasing the martial genius of the nation, and may one day be a means to fiddle us out of our liberties. I would chuse if we are not to be improved in music, that the composers would keep to the old British key, and let us sing English as well as speak it.

The profession was not advocated as a desirable one for a youth setting out to make his fortune, unless 'he has an independent income: I believe it will agree with everybody's observation, that a tradesman who could sing a good song, or play upon any instrument, seldom or never prospered in his business: I declare it I never found one, but in the end became beggars.' This expression of opinion is strong enough, but if we are to believe what follows we can only conclude that the musical profession was viewed in a far from favourable light in those days:

But I cannot help thinking that any other mechanic trade is much more useful to the Society than the

whole tribe of singers and scrapers; and should think it much more reputable to bring my son up a Blacksmith (who was said to be the father of music) than bind him apprentice to the best master of Music in England.

A parent was advised that if he could not bring his son 'up as a Gentleman,' and found that 'he had got an itch for music,' to confine him to that study, as the general taste of music among the gentry of that time might find him a better living 'than what, perhaps, this art deserves.'

We gather that the various gardens and summer resorts—as Vauxhall and Ranelagh—found employment for many musicians at a guinea per week and upwards, according to their merit. Naturally the performers transferred their services to the Opera, playhouses, masquerades, and the several musical clubs in the winter.

Of musical instrument makers there were various classes, some making organs—which was by far the best branch of the trade—others 'spinets and harpsichords,' and violins and flutes. The organ and spinet maker required a 'tolerable genius and some strength,' while they earned from a guinea to thirty shillings per week. The proprietors of the music shops, although supposed to understand music and composition, apparently knew nothing beyond the names of the most noted masters. Our author facetiously remarks that they could hardly hum a tune in proper time, and that if they had only taken the trouble to know a little more of the theory and practice of music 'before opening shop' they would have had a better chance to thrive. Their apprentices, who learnt practically nothing about music, but simply kept the books and attended in the shop, were paid from £12 to £20 per year, together with board. The sums given with an apprentice varied from £10 to £20, while the amount necessary to set up as a master music seller was anything from £50 to £500.

AN EIGHTEENTH CENTURY FRENCH CARILLON.

Now that the cultured German has made ghastly ruin of the land of the carillon, and brought to earth the towers where for so many ages sweet peals have rung their chimes, I wonder whether any record of the pretty tunes they played will survive?

It seems, alas! almost a certainty that few of the bells will ever speak again, and few of the towers will ever be re-erected. It is to be hoped, however, when this sickening War and reckless slaughter and desolation have ceased, that some of those people familiar with them will put upon paper the chimes that were once the pride of the little towns of Northern France and Belgium.

By a curious chance, at the very time the German long-range guns were bombarding Dunkirk, I happened to turn over the pages of a manuscript book of airs which I have long possessed. In it I found the notation of a carillon played by the Dunkirk bells somewhere about the middle of the 18th century. It is as follows, and entitled 'Le carillon de Dunquerque':



* 'The London Tradesman; being a compendious view of all the Trades, Professions, Arts, both liberal and mechanic, now practised in the Cities of London and Westminster.' By R. Campbell. Printed by T. Gadsden, at Cowley's-head in the Strand. 1747.

There are indications that this manuscript was made by a Scotch amateur flute-player, who appears to have been resident in France. In date it is about 1750. It contains a number of Scotch airs as well as some French minuets and song-tunes. The tune which we know as 'Joan's placket is torn' is also here present under the title 'Jeanne qui saute.'

FRANK KIDSON.

In reference to the foregoing, Mr. W. W. Starmer says that the air, 'Carillons of Dunkirk,' was arranged for the organ by the late Dr. E. H. Turpin, and is published by Messrs. Weekes & Co. Mr. Starmer asked Dr. Turpin from what source he obtained the air, and the answer was as follows:

'The carillons of Dunkirk' I do not know much about. The theme and variations, apparently written for harpsichord, I copied from an old printed piece published in Dublin about 1780. The manual part is almost the same as Carter's version. The pedal part is very much his bass part with a few additional low notes.

I ventured to add the little prelude before the theme and the short *Coda* at the end of the piece, feeling that the piece needed a beginning and a *Coda*.

Carter's variations are both clever and interesting. The imitation in the last seems to show an association with bells by a suggestion of the jangle of the mixed harmonics of a number of bells: an effect suggesting Carter's association of bells with the title at least. Again, the tune, though it covers some thirteen notes, is quite in the style of a carillon melody. However, you know more about this than I do.

The tune is known in France, and it appears in one of Chappell's collections as a country dance, seemingly an arrangement.

The copy I have is bound in a book of pianoforte music in my house. . . . The copy is in a bad condition, and poorly printed.

P.S.—I find no notice of the piece in Carter's music list. He died in London, 1804. So little is known of him that three birth dates are given—1735, 1758, and 1768! He was an Irishman by birth, as you no doubt know. Carter knew France and Italy, spending a considerable time in these countries. I forgot, I did interpolate the last variation but one for *voix célestes*, by way of introducing a little *legato* music.

AUTHORS' AND COMPOSERS' ACCENTS.

By W. F. P. STOCKLEY.

Not 'committing short and long': that was Milton's praise to Henry Lawes, composer for 'Comus':

' . . . whose tuneful and well-measur'd song
First taught our English music how to span
Words with just note and accent, not to scan
. . . committing short and long.'

Anyway, *pace* Burney, in this piece, in 'Comus,' he deserves his praise, for 'Sweet' may well be lengthened:

Ex. 1. 
Sweet E-cho, sweet-est nimph, that liv'st un-seen.

Of many, long since Burney's time, to be dispraised were no small praise; for, against commitments of short and long, protest is needed down to this day.

Among many discussions on English prosody, we may hold this fast: that English is greatly accentual, and not syllabic. To laugh (as 'a great daily' lately laughed) at a writer assuming that Shakespeare slurred over syllables—he who wrote as verses equalling five accents:


'Is not so estimable, profitable neither';
'In base appliances. This outward-sainted deputy';
'Is gone to pray the holy King upon his aid';
'When miracles have by the greatest been denied'—

is to show that one is not thinking much about what English verse has been from its beginning.

This so-far-accentual language cannot be treated as syllabic French: which will show any syllable or thought by a mighty stress, according to your mighty emotion. But the French syllables unemotionally treated are almost as even as telegraph ticks. A Handel indeed writes:


Ex. 2. 
Hal-le - lá - jah! Hal-le-lu - jáh!

but a French composer is normal in having:

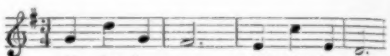
Ex. 3. 
Av - é Mar - is Stel - lá

French ears that does not offend. But English will not be treated so. And yet in modern compositions, with words to which music was to be fitted at the composer's liking, we find:


'Bid me discourse, I will enchant thine ear,'
transformed, by Bishop, into:

Ex. 4. 
I' will en - chant thine ear.

Much worse, in matter and in manner, is that distressing modern way of advising 'dry those tears,' 'calm those fears,' by the composition making a sort of bob-curtsey, which even *ben legato* can hardly make better than a sniping sweep on 'O' and 'and':

Ex. 5. 
O dry those tears, and calm those fears.


'Dry' and 'calm' would be as good, and better, as accented notes for a singer. Sometimes, indeed, as in this of Wallace's, a word like 'o'er,'—which to any good taste in reading would not be made too much of, unless one treated an iambic line in English as a succession of inevitable jolts, or peacock alarm shrieks—is given much space in the music; but suitably, only if sound is to master sense:

Ex. 6. 
The winds that waft my sighs to thee And


o'er . . .

But Wallace's wretched taste, working in this series of iambic jolts, will not give even the singer's sound a chance here on 'dare'; it must be:

'Mÿ lîps däre nôt';
like a good bumpkin at his horn-book:

Ex. 7. 
My lips . . dare not . .

What chance thrown away again (where the very iambic taken most simply give a singer space) in

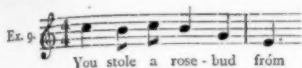
'There's Óne above will guide me';
the meaningless music laying down:

Ex. 8. 
Thère's Óne a - bove . .

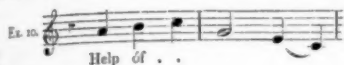
In 'When the ebb-tide flows,' by Stanley Gordon, the same might be said, and then might not be said, of:

'You stole a rosebud from my tree,'

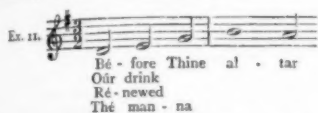
for any reader of taste would there give three good accents; while he would feel he had made a fool of himself if he gave as much to the other iambus with 'from.' Here is music which gives 'from' most, and which loses its chance with the other iambi:



'Help of the helpless,' too,—surely heart and mind concur, and resent:



in 'Abide with me,' by S. Liddle. Even Dykes to 'O God, unseen,' had:



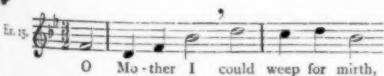
We have turned to hymns, and are with Faber, who, if he came no longer to care for the workmanship of his dawn, when Wordsworth promised him immortality, yet, even in a hymn, would prefer the less unquiet thoughtfulness of his 'O'er earth's green fields, and ocean's wave-beat shore,'—there is indeed some sense-accent also on the 'O'er,' as on the 'green'—to the cinematograph agitation of:



Bamby's tune steadily stalks with a like accented 'O'er':



As to that 6/8 time, some solid man of religion said that no hymn should be in that time. What floods of sentimental stuff, from baser Catholic and Moody-and-Sankey hymnals, would go off then, as with 'mopping and mowing,' 3/4 too has the vice in the gait. And considering the dreadful dawdling with which they are sung, these Faber words are set down by some as grotesque, and profane o' my conscience:



To be sure, here is a comma left out. But at a certain pace of singing or dragging, no consecutive meaning, by clause or by phrasing, can be kept. Would that hymn-singers could keep these two golden rules: sing quick; be low.

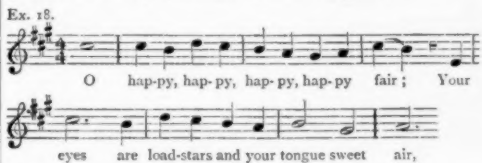
However, one composer, Webbe, has boldly made it impossible to sing sense, when he divides the Advent 'Alma Redemptoris':



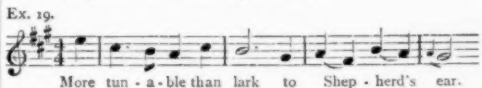
'Help thy falling.' Full stop. Start again with 'People who seek to rise':



And Shield, in 'O happy fair,' uses Shakespeare at his pleasure in naked, unashamed nonsense English:

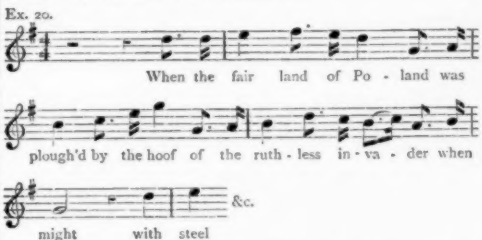


And so, repeat. Then start quite fresh:

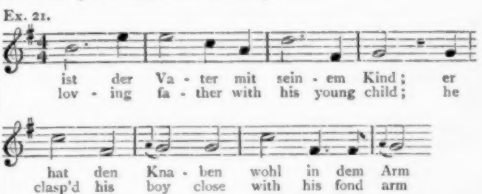


So Helena thought must be to Demetrius the 'tongue's sweet air' of Hermia—your tongue's sweet air is more tunable.' But Shield said 'tongue' is 'sweet air'; and what is tunable he does not say, and leaves his singer at a loss to think.

Balfe was as badly bold, with his crotchet-rest giving word nonsense effects in the 'Bohemian Girl':

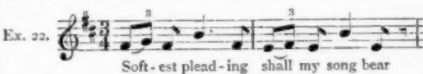


If the *traduttori* also are *traditori* in this matter, they have some more excuse. But how these translations do lamentably commit short and long:



Poor Goethe! Poor Schubert! Goethe would at least have thought Schubert's ill-liked music to be worth better sound and sense than that latter detestable translation phrase.

Schubert again is made to stumble almost in splutterings; making their attempt on the softly rising 'Leise fichen meine Lieder':



And look at the place the *traditore* has given to 'shall.' On the other hand, when Mendelssohn composed to the English words—as I am supposing—for Byron's:

'There be none of beauty's daughters
With a magic like thee,'

the translation into German may stress the wrong word. The first strong stress in the original is on *none*, the first

word, of course, in a new Mendelssohn bar. But the German translator puts stress on 'of' (*von*):

Ex. 23.

Here be it said, do not lightly blame older composers when they seem not to mind their author's accents. The author himself accented the word on what to the unhistorical ear is the wrong syllable. 'By the way, Shakespeare seems to pronounce "rheumatic,"' said a pupil. Certainly:

'That rheumatic diseases do abound.'

No doubt the change is generally the other way. Exile has become exile; aspect, aspect; character, character. At the outset of our modern English, Chaucer writes of the 'smale fowles' who 'maken melodye,' 'al the night with open ye':

'So priketh hem nature in hir cordages.'

And his lady Priores

'... peyned hir
To ben holden digne of reverence.'

Which reminds one of a word so ending in the old English carol, 'The First Nowell':

(a)
Ex. 24.

At a church I knew where we sang Bramley and Stainer, some half-educated choirmen laughed at the ignorance shown in 'présence'; which of course was there of set purpose, consciously quaint, preserving the old speech. So they got the carol common-schooled into:

(b)

Indeed there is nothing bad as it stood. So in 'Everyman,' of the 16th century:

'O blessed Godhead, elect and high-divine,
Forgive my grievous offence;
Here I cry thee mercy in this *présence*.'

Or Donne's 'Lines to his Mistress,' in the 17th century:

'To walk in expectation; till from thence
Our greatest King call thee to his *présence*.'

If one was setting music to an Elizabethan poem like Campion's

'The man of life upright,
Whose guiltless heart is free
From all dishonest deeds
Or thought of vanity,'

upright one would have it sung.

And it is but lately that other words have made the bad change unreservedly. Trench, in 'English Past and Present' (p. 134), writing on past accentuation, recalls that Milton (d. 1674) has *uprod*—a stirring, troublous, riotous word; and *uproar* is all over and done with, when *uprod* has only begun to echo. But Campbell (d. 1844), also, in the thunder of the battle and victory of the Baltic, nigh two centuries after Milton, has

'Amidst that joy and *uprod*.'

How much finer, then, the peaceful ending by contrast, and his appeal for the quiet dead:

'Let us think of them that sleep
Full many a fathom deep,
By thy wild and stormy steep,
Elsinore.'

Milton's *fandtic* is generally so up to our day in America; less bold with us, unfortunately, as a contemptible *finatic*, which has less of determination, if he gets less of denouncing.

The Reformer was *fandtic*, and Wordsworth (d. 1850):

'And solemn rites and awful forms
Founder amid *fandtic* storms.'

'*Balcony* makes me sick,' said Rogers; in the year of whose death (1855) a writer notes that this word had finally gone the way of most English disyllables. In 1817, Byron had in 'Beppo' (XV.):

'I said that like a picture by Giorgione
Venetian women were, and so they are,
Particularly seen from a balcony.'

Our real regret must be for a grand word, as when Goldsmith's

'*Niagara* stuns with thundering sound.'

The North American Indians—other people, of other miserabler speech, who have replaced them, are capable of instinctively putting *aye* for *ah* for that accented syllable—chant out that, and their other names of places, rising a fourth on the penultimate, as in *Caughnawaga* over the St. Lawrence, by Montreal. In the realm of letters, the old Indian chief might say, hearing Anglo-American '*Niagara*' and '*Quebec*,' what he said when brought to see the Falls of the Great Spirit bridged by men—'white devils.'

Byron (d. 1824), too, had a more glorious call to do or die, in

'Ocean's yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar.'

One must judge by good taste, the conscience of the mind. And taste comes on by reading what is good, and reading only that—Voltaire's advice to a young lady asking directions. Like Schumann's: 'Don't play bad music; don't, if you can help it, even listen to it.'

So much for guidance to maker of verse and of music. One would like to encourage using poor English words as though we loved them, caring their poor squashed syllables as we may. It would, alas, be pedantry to give occasion the syllables it has in French—by which it can be bent one-third again as far—or to attempt the 'linked sweetness long drawn out' of *portamento*. What fine people, the Italians, to ring music out of two successive consonants; while English grunts out *grudged*.

The contrast sings, or splutters, or hisses, itself in:

Ex. 25.

Milton lamented this vowel-crushing in its effect on our pronunciation of Latin: 'For we Englishmen being far northerly, do not open our mouths in the cold air wide enough to grace a southern tongue; but are observed by all other nations to speak exceeding close and inward.'

Wherever we must, by taste or by history, put our accent, let us not tumble the other syllables, but give them as fair sound as is lawful, in speech and in song.

SIR STANLEY COCHRANE, BART.: A DUE HONOUR.

The 1915 Birthday Honours list was of unusual interest to Dublin musicians, owing to the fact that it contained the announcement of a baronetcy for Mr. Stanley Cochrane, Bart., the second surviving son of the late Sir Henry Cochrane, Bart. Sir Stanley Cochrane has within the last few years built in communication with his house a fine concert hall or theatre capable of seating over 1,000 persons. Since the hall was opened he has arranged several series of concerts of chamber music, Sunday orchestral concerts, and miscellaneous concerts, at which Miss Agnes Nicholls, Madame Kirkby Lum, Mr. John Coates, M. Cortot, Miss Fanny Davies, and others have appeared; also two weeks of the London Symphony Orchestra, conducted on the first occasion (August, 1913) by Mr. Hamilton Harty, and on the second (August, 1914) by Mr. Hamilton Harty and Dr. Esposito. To all these

music-making reasonable the War of the... part of the... either from... apartment a... On the... obtained... Dublin Fus... orders to pr...

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ROYAL

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music-making the public has been admitted at extremely reasonable charges, and the temporary cessation (owing to the War) of the concerts has been much regretted by local amateurs. A fine organ by the Orchestrelle Company is part of the equipment of the concert hall, and can be played either from a console in the hall or from a console in the apartment adjoining.

On the outbreak of the War, Sir Stanley Cochrane obtained a commission in the 7th Battalion of the Royal Dublin Fusiliers, and is at present at the Curragh awaiting orders to proceed to the Front.

THE ROYAL PHILHARMONIC SOCIETY.

At the annual meeting of the Society the directors were glad to be able to report that the financial results of the last season had been much more favourable than at one time they had dared to hope. It is particularly gratifying that it should have been possible to pay the orchestra in full. At the same time the directors and the public owe a deep debt of gratitude to the members of the orchestra who, by loyally promising to give their services, if necessary, at a considerably reduced rate, made it possible to carry on. Still more, however, are the Society and the public indebted to Mr. Thomas Beecham for generous help in many ways which removed formidable obstacles and relieved the directors from the necessity of making a call on the guarantors, no less than for the exceptional interest of the programmes, which ensured the artistic success of the season in circumstances of unexampled difficulty.

The directors also feel that they can look with pride on the supreme excellence of the all-British orchestra, which more than upheld the best traditions of the Society. The Society has not failed in its duty to native art, the number of British works played during the season having been larger than ever before; and the result has justified their inclusion. Similarly, native soloists have played a larger and more brilliant part in the work of the season than ever before.

With regard to the next season it was announced that there would be eight concerts—all on Monday evenings. The dates chosen are: November 1, 15, and 29, and December 13, 1915; January 31, February 14 and 28, and March 13, 1916.

Mr. Thomas Beecham will be the conductor on every occasion, and will conduct no other orchestral concerts in London during the period covered by the Society's concerts.

The following gentlemen will form the board of directors: Mr. Waddington Cooke, Mr. Myles B. Foster, Mr. Stewart Macpherson, Mr. Norman O'Neill, Mr. Percy Pitt, Dr. H. W. Richards, Dr. H. Davan Wetton, and the honorary officers of the Society, who are also ex-officio hon. directors, viz., hon. co-treasurer, Mr. J. Mewburn Levien, hon. secretary, Mr. Stanley Hawley, were re-elected. The hon. treasurer was the late Dr. Cummings.

London Concerts.

ROYAL ALBERT HALL PROMENADE CONCERTS.

Despite the fact that there were practically no 'first performances' and no German masterpieces, ancient or modern, in the scheme, the programmes at these concerts have been throughout of exceptional interest. Indeed, the absence of some of the more hackneyed of the classics has undoubtedly been a gain, their places being filled with works undeservedly neglected. One frequently hears reproaches levelled at unenterprising performers, but what of the unenterprising hearers who have been wont to attend only such concerts as included at least one of their 'old friends'—the fifth Symphony, 'William Tell' or 'Tannhäuser' Overtures? For the sake of their musical soul we hope they have been present at some of the Albert Hall concerts. If so, their musical horizon has been widened by the hearing of fine works that have too often been crowded out of programmes by the 'old friends' aforesaid. Here are a few of such works: of Lady's 'Le forêt enchanté' and 'Symphonie Montagnard,' for pianoforte and orchestra, two of the Orchestral Legends

of Dvorák (a composer whose nationality seems to have been overlooked—though nobody was a penny the worse!), Elgar's second Symphony and third 'Pomp and Circumstance' March, César Franck's 'Le chasseur Maudit,' Symphonic Variations for pianoforte and orchestra, and Symphony, Tchaikovsky's 'Hamlet' Overture, Rachmaninov's Symphony No. 2, the Dances from Borodine's 'Prince Igor,' Delius's 'Brigg Fair,' Berlioz's 'Symphonie fantastique,' Preludes to Parts 1 and 2 of Bantock's 'Omar Khayyâm,' Benjamin Dale's Suite for viola and orchestra, Grieg's 'Holberg' Suite, Godard's 'Concerto Romantique' for violin, and Balakirev's 'Thamar,' as well as the usual more familiar items that might have been expected. Soloists of the first rank have been engaged, and, conducted by Messrs. Thomas Beecham and Landon Ronald, the New Symphony Orchestra played excellently throughout. The audiences have not been large, though probably the vast hall made them look smaller than they really were. But whatever their size, they showed keen enjoyment of one of the most admirable series of concerts ever given in London.

LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

At the concert given on May 31, under Mr. Henri Verbrugghen, a new Symphony by Donald Tovey was produced. The composer has established a reputation for his sound musicianship and leaning towards classical models, and therefore his music deserves respectful attention. The new work consists of the regulation four movements, namely, Allegro, Scherzo (Presto), Adagio, and Allegro con moto (Finale), and takes about fifty minutes to perform. On this one hearing we do not pretend to be able to form a judicial estimate of the musical value of the Symphony. The general impression left is that while the composer exhibits considerable skill in the use of material, he often appears to be struggling to give vent to his ideas through the unfamiliar medium of the orchestra. There are patches that are thick and obscure, and the development appeared laboured. The Adagio presented some charm, and the Finale had welcome vitality. Although long and new symphonies are not attractions to the public in these times, it may be hoped that one of our orchestral Societies will afford the work further hearing. The other works performed were Haydn's 'Clock Symphony' and the 'Eroica.'

ORIANA MADRIGAL SOCIETY.

A programme of exceptional interest was performed by this fine choir at Æolian Hall on June 15. The music was English, save for two items. The old school was well represented by John Mundy, John Ward, Francis Pilkington, George Marson, John Benet, and Thomas Morley, and that prolific composer 'Anon.' The modern choral works consisted of Grieg's Two Psalms for baritone solo (Mr. Herbert Langley) and unaccompanied choir, Debussy's three part-songs ('Cold winter' being particularly well done), Charles Wood's 'Haymakers, Rakers,' and Delius's six-part 'On Craig Dhu.' The performance of the last-named was perhaps the choral feature of the concert. The singing of the mere notes in this work is a feat: the Oriana choir did more, they realised the elusive impressionistic side of it as well. Mr. Gervase Elwes was the soloist, being heard to great advantage in Vaughan Williams's song-cycle, 'On Wenlock Edge' (accompanied by the Philharmonic String Quartet and Mr. Kennedy Scott), and a group of songs by Roger Quilter, with the composer at the pianoforte. The string quartet played Grainger's 'Molly on the shore.' The choir, though naturally smaller than usual, sang as well as ever. Mr. C. Kennedy Scott conducted.

SOCIÉTÉ DES CONCERTS FRANÇAIS.

At the above Society's concert at Æolian Hall on June 18, the chief feature of a very interesting programme was the first performance of Maurice Ravel's new Trio for pianoforte, violin, and violoncello. It was well played by Mlle. Yvonne Astruc, Mr. Jean Charron, and Mr. Alfred Casella, and was much enjoyed.

ORCHESTRAL CONCERTS OF BRITISH COMPOSERS.

The third and last of the series took place at Queen's Hall on May 29, when an interesting programme was heard by a very large audience. The novelty of the occasion was Percy Pitt's 'Suite de Ballet,' a string of attractive movements, the Waltz being particularly pleasing. The scheme also included German's stirring Welsh Rhapsody, Mackenzie's 'Tam o' Shanter,' Stanford's Variations on 'Down among the dead men' (well played by Solomon), some excellent songs by Boughton and Holbrooke, and Elgar's 'Carillon,' in which Madame Réjane was as inimitable as usual. Miss Muriel Foster made one of her all too rare appearances.

LONDON STRING QUARTET 'POPS.'

A revival of Saturday and Monday Popular Concerts is being attempted by the London String Quartet at Æolian Hall. Mr. Albert Sammons is the leader of this admirable party. Amongst the most interesting productions have been Dr. Vaughan Williams's Phantasy quintet, and Dr. Ethel Smyth's Quartet in E minor. At the fourth concert, on June 19, the first performance of Mr. J. B. McEwen's Quartet, 'Biscay,' took place. This new work created a very favourable impression, and deserves to be frequently heard.

AN ACCOMPLISHED BELGIAN VIOLINIST.

A recital was given at Steinway Hall, on June 15, by M. Edouard Deru, violinist to the Court of Belgium. M. Deru proved himself to be an admirable artist, his playing being conspicuous for delicacy and refinement.

Miss Gwynne Kimpton's Orchestral Concerts for Young People are an excellent blend of education and enjoyment. The programme on June 12, at Æolian Hall, included an attractive Suite by Mr. Eugene Goossens, and Miss Fanny Davies played Bach's Concerto in C.

The Etlinger Opera School is one of the most active musical institutions in the Metropolis. On May 20 the company revived Paer's one-act operetta 'Il Maestro di Cappelli.' Unfortunately the band parts could not be obtained from Paris, but Mr. Walter Wiltshire made considerable amends by his admirable pianoforte playing. Mr. G. Maggi as the 'Maestro' and Miss Mary Sykes as the Cook were excellent. Another item was the final scene from the first Act of 'La Bohème,' in which Miss Aimée Kembell and Mr. Webster Millar took part with much success. In these times, when opera is more talked about than performed, the formative labours of Miss Etlinger and those who work so well with her are encouraging.

Mr. Tobias Matthey gave an invitation pianoforte recital at Æolian Hall on June 16, at which some former students of his school performed. Miss Evangeline Livens, Miss Hilda Dederich, Miss Harriet Cohen, Miss Mary Lediard, Master Egerton Tidmarsh, and Mr. Vivian Langrish performed an attractive programme. Mrs. Matthey recited Walt Whitman's poem, 'The Mystic Trumpeter.' An audience of 600 attended. Although there was no charge to go in there was a sort of charge to get out, which happily produced £21 15s. 6d. (eightpence halfpenny a head) for the relief of Belgians in Belgium.

War Emergency Concerts under the direction of M. Isidore de Lara have been given at Steinway Hall during the past month. On June 10 the programme was devoted to works by British composers who had obtained prizes offered in connection with this scheme. Arthur Bliss's Pianoforte quartet in A minor, Philip Prosper Sainton's Adagio for violin, harp, and pianoforte, two attractive pieces for violin, Nocturne and 'Meditation,' by Eric Gritton (finely played by Mr. Eugene Goossens, junr.), and John Ireland's song 'Sea Fever,' were amongst the items.

The London Trio continues to keep going, and does much praiseworthy work. At Æolian Hall on June 2 it brought forward Camille Chevillard's Pianoforte trio in F major. Madame Amina Goodwin played the Variations

in G minor by Handel, and Schumann's 'Papillons.' Both works were admirably performed. Miss Perceval Allen was the very acceptable vocalist.

The Belgian Quartet is a new organization brought together in London by the exigencies of the War. A Pianoforte quartet in E flat by their pianist, Joseph Jongen, was the attractive feature of the concert given at Steinway Hall on June 8. M. Jongen is evidently an accomplished composer. The poetry of his music makes an instant appeal. Frank Bridge's Phantasy Quartet was another welcome item.

Mr. Albert Sammons's violin playing has become a distinctive feature of Metropolitan music-making. His recital at Æolian Hall on June 8 was a sheer delight to all who appreciate fine tone and beautiful execution. Lehen's Sonata in G was especially an attraction. Mrs. Alice Hobday was the efficient pianist.

Miss Phyllis Lett is one of the most accomplished of British singers. She has a beautiful contralto voice, through which she gives vent to fine feeling and excellent taste. Her recital at Æolian Hall on June 15 was one of the most interesting musical events of the month.

Mr. Harry Alexander showed his outstanding skill and versatility as a singer in a recital he gave at Æolian Hall on June 10. Clear articulation and sympathetic interpretation were strong points. There was an excellent audience.

Miss Isolde Menges has given three violin recitals at Bechstein Hall, in which her playing was as admirable as usual. Mr. Hamilton Harty's work at the pianoforte was a feature.

At the Boudoir Theatre on June 10, Madame Marie Salmund and Mr. Felix Salmund gave a recital of pianoforte and violoncello compositions. The concert was one of a series organized by the Independent Music Club.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

In aid of the funds for supplying comforts to the wounded soldiers in our Hospitals, and necessities to the British prisoners of war in Germany, a concert was given in the Town Hall on May 31, by the combined orchestras of the Moseley Musical Club and the Birmingham Orchestral Society, assisted by the Moseley Musical Club Ladies' Choir, Miss Dorothy Silk and Mr. Walter Hyde, solo vocalists. Miss Irene Scharrer, solo pianist, and Mr. C. W. Perkins, organist. Judging by the splendid attendance, a considerable sum will no doubt be realised towards the funds. The orchestral items were conducted by Mr. T. Henry Smith, and Mr. Charles Hyde directed the Ladies' Choir, the results proving quite satisfactory and entertaining, their combined efforts being greatly appreciated. The programme was, however, too long,—always a mistake where amateur organizations are concerned,—and on this occasion the many encores were quite out of place. Miss Dorothy Silk's pure and silvery soprano voice was heard to advantage in a couple of songs by Somervell, and in Purcell's War Song, arranged by Miss Lucy Broadwood from an old manuscript in the British Museum. Mr. Walter Hyde, who was in excellent voice, gave an impassioned interpretation of 'O vision entrancing,' Berthold Tours's 'Mother o' Mine' and Coleridge-Taylor's 'Life and Death.' Miss Irene Scharrer, always a welcome pianist in Birmingham, gave three Chopin pieces with infinite charm and consummate technical finish. Mr. Clarence Raybould was the accompanist.

An interesting vocal and instrumental concert was given at the Edgbaston Botanical Gardens on June 5, under Mr. Oscar Pollack's direction. A feature was the artistic performance of a number of part-songs by Mr. Richard Wassell's Male Voice Choir, one of the best combinations of its kind in the Midlands. Songs were performed with vocal ability by Miss Marie Rowe, Miss Emily E. Rudge, Mr. Percy Dalley, and Mr. Alfred Askey. Master Frank Stanley Shale (pianoforte)

and Master boys, united in a Sonata in F contributed by a Richard W. accompanist. In connection with the Students' given in the on June 14, show the great playing, for it and strings in pianoforte and and appears months ago, mides. The especially of was executed Bach's 'Chac Mr. Norris S. Op. 51 by consisted of t by Debussy, A chamber June 15 by Steel (violin) Symon (voca A charity Grand Hotel prepared: M. Mrs. Tina W. Mrs. Cobban Mrs. Yardley There has been with m attended the foremost regim the First Life and the Roy favourable for and popular summer season A concert purpose of pro given in the the following and Mr. Gen violin), Miss Mr. Anthony accompanist. Under the Music, Mr. A. huge Lecture entirely devote given of the Op. 49. On Chopin's Stud

The only Gardens during series of Sym Madame Réjane in a perform Chantons,' ar competitions. achieved by a London conce at the opportu and Edward I conditions as anticipations a ticular instance across's perfor when criticism himself up to magnetism of l every mood,

and Master Paul Beard (violin), two remarkably gifted boys, united in giving an artistic and finished reading of Grieg's Sonata in F, Op. 8, for pianoforte and violin. They also contributed pianoforte and violin solos which were characterized by admirable phrasing and executive ability. Mr. Richard Wassell proved himself to be an accomplished accompanist.

In connection with the Midland Institute School of Music a Students' chamber music and miscellaneous concert was given in the Large Lecture Theatre of the Midland Institute on June 14. The programme was in every way calculated to show the great progress the students have made in ensemble playing, for it contained César Franck's Quintet for pianoforte and strings in F minor and Nandor Zsolli's Quintet, also for pianoforte and strings. The latter is in the key of B flat minor, and appears to have been written in London about twelve months ago, where the composer, of Hungarian birth, now resides. The interpretations of these were remarkably good, especially of the latter; but in the former the pianoforte part was executed with too much force and unsympathetic touch. Each's 'Chaconne' was played by a talented violin pupil, Mr. Norris Stanley, and Dessau's Praeludium from Suite Op. 51 by Miss Vera Hathaway. The vocal contributions consisted of two songs, 'La flûte de Pan' and 'La Chevalerie,' by Debussy, pleasingly sung by Miss Dorothy Lycett.

A chamber-music concert was given at Queen's College on June 15 by Miss Marjorie Sotham (pianoforte), Miss Elsie Steel (violin), Miss Joan Willis (violin), Mr. Bertram Byrom (vocalist), and Mr. Anthony Bernard, accompanist.

A charity concert took place at the Grosvenor Room, Grand Hotel, on June 17, at which the following artists appeared: Mrs. F. Aubrey Wood, Mr. Gervase Elwes, Miss Tina Wenden (violin), Miss Joan Willis (violin), Miss Cobban and Mr. Anthony Bernard (pianoforte), and Mrs. Yardley (accompanist).

There has been a good deal of activity displayed in connection with music in our local parks, and many thousands attended the excellent military concerts provided by the foremost regimental bands, among whom were the Grenadiers, the First Life Guards, the Irish Guards, the Scots Guards, and the Royal Marines. The weather has of late been favourable for outdoor functions, and no doubt these attractive and popular concerts will be continued throughout the summer season.

A concert organized by the Edgbaston Oratory for the purpose of providing outings and teas to aged women was given in the Grosvenor Room, Grand Hotel, on June 17, the following artists taking part: Mrs. F. Aubrey Wood and Mr. Gervase Elwes (vocalists), Miss Tina Wenden (violin), Miss Joan Willis (violin), Miss Cobban and Mr. Anthony Bernard (solo pianoforte), and Mrs. Yardley (accompanist).

Under the auspices of the Midland Institute School of Music, Mr. Arthur Cooke gave a pianoforte recital in the large Lecture Theatre on June 19. The programme was entirely devoted to Chopin, an excellent performance being given of the four Scherzi and the Fantasia in F minor, Op. 42. On the last occasion Mr. Arthur Cooke played Chopin's Studies.

BOURNEMOUTH.

The only events of musical importance at the Winter Gardens during the past month, other than the summer series of Symphony Concerts, have been the appearance of Madame Réjane at an Anglo-French concert as participator in a performance of Elgar's 'Carillon,' Chantons, Belges, Chantons, and the inauguration of a series of voice competitions. Consequent upon the phenomenal success achieved by Madame Réjane in the 'Carillon' at several London concerts, there was an air of keen expectancy at the opportunity presented of hearing Emile Cammaerts's and Edward Elgar's production under such advantageous conditions as had not hitherto arisen here. Our fondest anticipations are often hopelessly wrecked. In this particular instance it was far otherwise, for the famous French actress's performance chanced to be one of those occasions when criticism is mute, and the listener, spellbound, gives himself up to the thrall of the moment. Through the magnetism of her art the audience immediately responded to every mood, and individually grasped the overwhelming

impressions of grief, anguish, horror, and triumph, which the reciter conveyed with such poignant and consummate mastery. It was a performance that will remain in the memory, unforgettable. Some very good local material was forthcoming at the vocal competition on June 3. Designed on this occasion for amateur sopranos, the winners of prizes—adjudged by vote of audience—were Miss Cissie Lawson (an unusually finished and resourceful performer, displaying considerable technical attainments) and Miss Dorothy V. Street (a young singer of some fifteen years only, whose beautiful voice furnished quite a sensation). This youthful artist is the holder of a scholarship at the Bournemouth School of Music, where she is studying under Mr. Hamilton Law.

Although in no sense rivaling the winter Symphony Concerts in enterprise and scope, yet the summer series is by no means negligible. Indeed the programmes for the most part have been full of interest, and if they have inclined somewhat to the lighter side, this is not at all to be deprecated in times of national stress. Of the works which have been so ably performed under Mr. Dan Godfrey's direction, we may cite the following as chief in interest and value: Balfour Gardiner's 'Overture to a Comedy'; Delibes's 'Sylvia' Ballet music; Luigini's 'Suite Égyptienne'; (a) Mock Morris and (b) 'Shepherd's Hey,' by Percy Grainger; Svendsen's 'Norwegian Carnival'; and Elgar's 'Carillon.' The soloists have been Miss Nora Read, a popular local soprano, who sang Bishop's 'Lo! here the gentle lark,' with neatness and precision; Miss Craigie Ross, one of the leading pianists here, who did a double service by affording much pleasure with her playing and also by bringing to our notice a pianoforte made with special features by a Bournemouth inventor. The particular device is a tubular resonator by which an increase in both the quality and quantity of tone procurable from an upright instrument is claimed. This claim seems to have been justified, on the whole, at the demonstration under notice, and the future of the invention will be followed with interest. At the fourth Symphony Concert songs were very successfully performed by Miss Olive Sturgess, and on June 8 Miss Nora Blaney played Saint-Saëns's G minor Pianoforte concerto with commendable neatness and address.

Lastly, reference should not be omitted to a special Sunday evening concert in aid of the Mayor's Local War Fund, at which function the outstanding attractions were Mr. Harry Dearth (baritone) and Raoul Vidas, the juvenile French violinist. Both these artists aroused genuine enthusiasm by reason of their capital performances.

BRISTOL.

On June 14 the organ recitals at the Church of St. Mary Redcliffe were resumed, the player being Dr. G. R. Sinclair. Since the appointment of Mr. R. T. Morgan in 1906, to succeed Mr. J. W. Lawson, who resigned, there have been opportunities afforded of listening to performances upon the organ at St. Mary Redcliffe, not only by Mr. Morgan himself, but also by several other skilled players. In November, 1913, Dr. A. H. Brewer gave a recital, and Mr. Morgan hopes to induce Mr. Ivor Atkins to give a recital, and then all the conductors of the Three Choirs Festival will have played upon the Redcliffe instrument. There was a large congregation upon the occasion of Dr. Sinclair's visit, and great interest was evidently manifested in the excellent interpretation of some fine compositions, which included Tchaikovsky's Andante Cantabile in B flat (Op. 11), and Rachmaninov's Prelude in C sharp minor. This was the first time Dr. Sinclair had played upon this organ, and he expressed his pleasure at performing on such a noble instrument.

The Royal Academy of Music benefits to the extent of £25,000 under the will of Mrs. Maria Maude Drinan, of St. John's Wood, who left that sum for the foundation of a fund to be known as the 'Bentley Trust,' founded by Maude Bentley, to be devoted to scholarships or such other methods of advancing the art as the committee shall determine.

The accompanists at the Sheffield Musical Union Concert in March were Miss Alice Walker (pianoforte) and Mr. W. H. Peasegood (organ), and not as stated in our report for May, p. 304.

DEVON AND CORNWALL.

DEVON.

The choir of blind singers which is trained by Mr. Frederic Weekes in the Institution for the Blind at Plymouth gave its annual concert on May 30 in aid of the inmates' Holiday Fund, and the programme consisted of solos, duets, part-songs, and choruses, conducted and accompanied by Mr. Weekes.

Numerous concerts have been given to the troops and wounded during the month, for which purpose many quartet and concert parties have been definitely organized. There is no doubt that an impetus has thus been given to part-singing which should have permanently good results.

The Misses Smith have maintained the interest of the Thursday one-hour concerts in aid of Music in War-time. Concerted instrumental music is the usual acceptable fare provided, with vocal and other solos intermixed. The Extempore Chamber Music Club continues its informal meetings, which have during the past month been *ad fresco* in the gardens of the president. Special attention has recently been given to music by Tchaikovsky, Dvorák (Sextet and Quintet), Ravel, and H. Waldo Warner.

Many events of interest have taken place in Torquay Municipal Pavilion, where Mr. Austin Wilshe, as manager, and Mr. Basil Cameron, as musical director, have laboured not in vain to keep things going on their established high level. The orchestra performed Liszt's Concerto in E flat on May 26, with Mr. Mark Hambourg as pianist, and under Mr. Hubert Bath's direction co-operated with the English Opera Company from the Shaftesbury Theatre in very successful performances on May 29 and 30 of excerpts from 'La Bohème,' 'Rigoletto' and 'Faust.' On June 10 the band of the 1st Life Guards, conducted by Mr. George Miller, played two programmes, much to the satisfaction of large audiences, a special feature being the performance of quartets, 'When evening's twilight' (Hatton) and 'Sweet and low' (Barnby), by cornet, horn, euphonium and trombone. The vocalist was Madame Gleeson-White. Grieg's Concerto in A minor for pianoforte and orchestra was the chief number in the programme on June 12, played by the boy pianist Solomon.

At Exeter, on May 28, a concert was given consisting chiefly of the compositions of M. M. J. Toussaint de Sutter, of which a Sonata for violin and pianoforte (played by Mrs. Hall Parlyb and the composer) was the most important. It suggested the influence of Debussy and Ravel, but retained individuality of idea. The songs, Flemish and French, sung by Madame Carmen de Sutter were less distinctive in character. Schumann's Pianoforte trio was played by M. de Sutter and Messrs. Otto Milani and R. Bucknall.

The students' choir of the Royal Albert Memorial College, Exeter, sang selections from 'King René's daughter' (Smart) and part-songs under the direction of Mr. F. G. Pinn, in an effort to raise funds for War purposes, on June 2. A novelty was a concert given entirely in French at the Exeter Museum on June 3 by French students to provide a fund for lessons in French for soldiers.

Miss Kathleen Angel's orchestra was assisted in a concert at Exeter on May 19 by Madame Bertha Widgery (vocalist), Miss Ethel Cox, Mr. W. Widgery, and Mr. Godfree Angel (pianoforte), Miss Angel (violin), and Mr. Heath Saunders (elocutionist).

For national purposes Ilfracombe Orchestral Society gave an excellent concert on May 19, conducted by Mr. H. Watt Smyrk, the chief orchestral piece being Sibelius's 'Finlandia' Tone-poem. The conductor yielded the baton to Mr. H. Hackett, and became solo pianist in the performance of Saint-Saëns's Concerto No. 2. The vocalists were Miss Copper and Mr. Stanley R. Gibbs.

CORNWALL.

A series of concerts was successfully inaugurated by Mabe Male Choir on May 12. Mr. Crosby Smith, giving an organ recital in St. Columb Minor Parish Church on May 16, was assisted by Miss D. Tonkin (vocalist) and Mr. Hawke (violin); and Mr. G. A. Russell (organ), Mr. F. S. Nicholls (flute), Miss Herbert Stepney and Lieut. Hewitt (songs) gave a recital in St. Bartholomew's Church, Lostwithiel, on May 18.

A small balance in hand was reported by the committee of Marazion Apollo Male Choir on May 21, when at the

annual meeting it was resolved to keep the Choir together as well as was possible, one-half of the members having enlisted.

With the help of Crosscombe Choir a new organ was dedicated in St. Agnes U.M. Church on May 22, special items being male vocal quartets. Mr. Harris conducted.

St. Mawes Choral Society (conducted by Mr. Northam) and West Yorks String Band were the performers at a concert to the troops at St. Antony on May 27.

Choral Festivals were held at Truro Cathedral on June 1, and St. Austell on the following day. At the Cathedral the singers numbered 331. Dr. Monk conducted, with Mr. G. L. Hall at the organ, and Messrs. Russell, Carlyn, S. J. Thomas, and Seccombe as assistant-conductors. Mr. W. Brennand Smith conducted 369 singers at St. Austell. The diocesan service-book included the setting of the Canticles by Walmisley in C, and Goss's anthems, 'I will magnify Thee.'

Liskeard Council School Choir, conducted by Mr. N. Jago, sang glees very pleasingly at a concert on June 9, when the Liskeard Orchestra, conducted by Mr. J. Phillips, and an instrumental quartet, also performed. Violoncello solos were played by M. R. Debever, and violin solos by Mr. E. T. S. Cooper.

DUBLIN.

The Æolian Glee Singers' Choral Society gave a concert on June 16 under the conductorship of Mr. Thomas H. Weaving. The choral items—for mixed, male, and female-voice choirs—were: 'All hail, thou merry month of May' (Byrd); 'O, snatch me swift' (Callcott); 'Wassail song' (Vaughan Williams); 'Far away' (arr. Jozé); 'Savournagh Deelish' (arr. J. Seymour); 'Slumber song' (B. W. Rolfe); 'A Capstan Chorus' (Henry Smart); and 'Softly the moonlight' (Iliffe). The Ladies' Choir from Messrs. W. & R. Jacob's biscuit factory, which won a prize at the recent Feis Ceoil, also sang 'To a Seagull' (Joseph Seymour) and 'Hope and Memory' (Henry Smart). Madame Borel, Miss Cissie Burke (a gold medalist at 1913 Feis Ceoil), Mr. Percy Whitehead, and Mr. T. W. Hall were the solo vocalists. Signor Simonetti (violin) and Miss Gertrude Cuolahan (pianoforte) were the instrumental soloists. Mr. Thomas H. Weaving, besides conducting the choral items, played all the accompaniments.

On May 29 a concert for the Military Comforts Fund was given in the Theatre Royal. Miss Marie Hall and Mr. Ben Davies were the 'stars' for the day. Madame Borel (vocalist), Mr. Clyde Twelveteens (violin), Miss Dorothy Treseder (solo pianoforte), Lady Weldon (soprano), and the Band of the South Irish Horse, also took part. Miss Dorothy Treseder and Mr. C. W. Wilson played the accompaniments. A dramatic sketch by Miss Constance Powell, entitled 'Secret Service,' was acted by Miss Eleanor Story, Mr. S. W. Maddock, and Mr. J. V. Joslin. There was a large attendance, and the substantial sum of £60 was placed to the credit of the Comforts Funds.

The Feis Ceoil (held during the week of May 10 to 15) is noticed elsewhere in this number. The prize winners' concert on the concluding evening was very well attended. A feature of the concert was the beautiful playing of the string orchestra, which was heard in 'Two Characteristic pieces' by Sinigaglia, and took part with Miss B. Whelan and Mrs. Arthur Oulton in Bach's Concerto in D minor for two violins and string orchestra. Mr. Clyde Twelveteens conducted.

Mr. James Martin, who succeeded the late Mr. Walter Bapty at St. Patrick's Cathedral, has accepted a commission in the Army and will be absent from Dublin for some time.

MANCHESTER AND DISTRICT.

Since the early days of October and up till the end of May Manchester has had practically an unbroken six months' musical season, a record which, compared with the relative dearth of high-class music in other centres (not excluding London), will no doubt strengthen some people in their conviction that Sir Edward Elgar's dictum as to England's musical centre being 'somewhere farther North' was, then and now, the simple truth. The oldest habitués of our various musical institutions may have in the last year or two wavered somewhat in their view as to our city's pre-eminence, but war conditions have shown, in music as in steam

masters, that her heart is as sound as a bell, and in this great testing-time her people flock to hear not merely their favorite classics but the newest of the new. The great gift of the past winter's experience to our musical life has been the manifestation of a more open-minded spirit; the currents of our musical appreciation have possibly shifted their channels to some extent, yet the old ones are not silted up by any means. The oldest of Manchester's musical institutions, the Gentlemen's Concerts (dating back, it is said, to Prince Charlie's time), has so far departed from its traditions as to engage four different conductors for its four orchestral concerts, including Mlynarski, the Polish conductor, and Julius Harrison, known here rather as a composer, for we have had an evening entirely devoted to his works by the Manchester Musical Society: those who know expect he will prove his quality in both branches of his art. Messrs. Hamilton Harty and Landon Ronald are the other two leaders; Messrs. Savonov and Albert Sammons share in a recital, and among the vocalists the most eminent are M. Jean Vallier, the French baritone, and Mr. Campbell McInnes.

Mr. Henri Verbrugghen, who was engaged to conduct half the number of Manchester 'Proms,' has been offered the Directorship of the new Conservatoire of Music and the Arts at Sydney, N.S.W., and so drops out of his Manchester and Leeds arrangements. As regards Manchester there is every probability that this may lead to the adoption of a more adventurous policy, giving these concerts a more vital part than hitherto in the further advancement of the city's musical life.

MM. Pachmann and Vsayé are to appear at one of the Brand Lane concerts, and Réjane is to recite the Cammaerts-Elgar 'Carillon.'

Writing in mid-June, we are not yet able to speak of the Hallé Society's arrangements.

In view of the confusion arising out of a recent action at law against the Hallé Society, the exact terms of the agreement signed by the individual members of this Society are not without interest:

I, the undersigned, of ———, in consideration of my having been elected a member of the Hallé Concerts Society, hereby accept such membership in accordance with the provisions of the Articles of Association of such Society, and undertake and agree to contribute to the funds of such Society any sum or sums not exceeding in the aggregate one hundred pounds, and to pay the same as and when called upon to do so by the committee for the time being of such Society in the terms of the said Articles of Association. Provided always that this liability shall only continue during my lifetime, and shall not extend to my estate after my decease.

It should be noted that a number of members have voluntarily completed their £100 payment in order to strengthen the hands of the Society in meeting the additional musical requirements of the present time, in answer to a resolution carried by a special meeting of the guarantors two years ago.

The fine weather has enabled the Municipal Park Choral Concerts to be started under ideal conditions. Miss Say Ashworth's female choir worthily led the way: other bodies include Marple Bridge Male Choir, the Cambria Male Society, the Union Glee Club, and the Stretford Glee and Madrigal Society, whose conductor, Mr. Thomas Corlett, is an enthusiastic amateur. He is also in charge of the Gorton Male-Voice Choir, drawn almost exclusively from men engaged on munitions, but who nevertheless after a strenuous week's work, including much overtime and the foregoing of Saturday afternoon, still found time to muster on Manchester's Town Hall steps on Saturday night, June 5, at a recruiting meeting, and sought to stimulate and inspire the throng with part-songs of a martial type. What matter if the means were inadequate when compared with the conditions—it was the spirit of the men! A recuperative form of—well, not exactly leisure; but whatever you may call it, their instincts led them to use it for some good end, not in the Town Hall Square only, but at the hospitals.

The Castellano Opera Company in late May paid its sixth visit to Manchester, and in presenting his singers on the opening night Cavaliere Castellano said: 'We are friends to-day, and shall be allies to-morrow.' 'I Pagliacci!'

enabled them to give much the finest performance of their stay. In Miss Jeune, a young Irish soprano, you feel that there is one of those rare beings who are the very incarnation of rhythm. Such all-round efficiency in this company has not been manifested on any previous visit.

Dr. J. Kendrick Pyne's organ recitals still continue, and are possibly more attractive on these sultry days than in winter.

OXFORD.

The War has made concerts here almost an impossibility this Term, all the rooms of adequate size and usually available being transformed into auxiliary hospitals. Sir Walter Parratt's lecture on 'War music,' which was unavoidably postponed last Term, was given in the Sheldonian on May 4, and proved very interesting to an appreciative audience. At a former lecture given by the Professor on the same subject, all the illustrations selected were from the works of composers who had long passed away; but this time they were all from the works of composers still with us. Some amusement was caused when the genial Professor announced that he had decided to start with the now notorious 'Hymn of Hate,' because in this open-spoken production not only was the special 'Kultur' of the poet discernible in every line, but the remarkable amiability of the whole German nation towards this country is set out in the plainest possible terms. This work of art was accordingly given as an illustration, from the sheets of the *Weekly Dispatch*, from which Sir Hubert Parry had given an impromptu performance at the Royal College some time before. We need only add that with a high-spirited choir, Dr. Allen at the pianoforte, and Mr. Ley at the organ *with the reeds*, the 'snarl portions' were not only effective but occasionally very prominent. Turning away from this to pleasanter things, very good illustrations were given from Sir Hubert Parry's cantata 'Death and Life,' and also selections from the same composer's 'War and Peace,' although we cannot help saying that some of these were far too long; indeed, when carried to such an extent even beautiful music—as it certainly is—may possibly prove wearisome. The lecture concluded with Sir Edward Elgar's 'Carillon' (poem by Cammaerts), recited with excellent dramatic effect by Mrs. H. M. Dowson, which was a happy thought, perhaps, as a number of Belgians were amongst the audience.

On May 22 the third of a series of Promenade Concerts was given in the Corn Exchange, and in spite of the bad acoustic properties a very good performance was secured under Dr. Allen's careful direction. The programme, which was in every way excellent, included the popular Overture to 'Hänsel and Gretel,' Sir Hubert Parry's Symphonic Variations, conducted by the composer and deservedly applauded; Beethoven's Concerto in C (Dr. Walker playing the solo part); and Elgar's 'Pomp and Circumstance' No. 2. Two baritone songs, 'The soldier's tent' (Parry) and 'The recruit' (Balfour Gardiner), were capably sung by Mr. A. L. Smith, and encored. The concert concluded with Elgar's 'Carillon,' with Mrs. H. M. Dowson as the reciter.

The Sunday evening concerts at Balliol College have been held fortnightly this Term, under the able direction of Dr. Walker.

Miscellaneous.

A NEW ENGLISH OPERA.

The Moody-Manners Company recently gave at Nottingham the first performance of Mr. Colin McAlpin's one-act opera 'The Vow' (the work that won the £250 prize offered by Mr. Charles Manners for an opera composed by an Englishman). The libretto, by Mr. James Blackhall, has for its basis the Biblical story of Jephthah's vow. The novelty was well performed, the principal rôles being filled by Miss Kitty Brownless, Mr. Charles Moorhouse, and Mr. Hubert Dunkerly. The reception was very cordial. We await with interest an opportunity of hearing the work in London, when we hope to refer to it in detail.

Mr. Arnold F. Jones, writing to the *Westminster Gazette* from the Oxford and Cambridge Musical Club, London, in reference to the recent boycott of German music, says: 'Is it not time to put a stop to the boycotting of Teutonic works by various musical organizations? I can well imagine the old German masters expressing their feelings towards their fatherland in the same words as Sir George Henschel, "Oh, land of song, how have ye fallen?" In this connection the following extract from Schindler's letter to Schott, giving an account of Beethoven's last dying moments, may be of interest: "He then," he writes, "once again begged me to write in his name to the Philharmonic Society to thank them for their great gift, and to add that the Society had comforted his last days, and that even on the brink of the grave he thanked the Society and the whole English nation for the great gift. God bless them." The great gift was the proceeds of a benefit concert.'

On Thursday, June 10, Sir Frederick Milner visited Cheltenham with a concert-party, and spoke on behalf of the Lord Roberts Memorial Fund for Wounded Soldiers. Miss Maude Valerie White gave great delight by accompanying several of her own compositions. Miss Louise Dale sang Madame Liza Lehmann's Cycle of Bird Songs, with the composer at the pianoforte. Miss Alice Lakin, Mr. Plunket Greene, Mr. Topliss Green, and Mr. Samuel Mann were all warmly received by a large and enthusiastic audience. On Friday, June 11, at the Central Spa, Cheltenham, the first of a series of special Friday afternoon concerts was given. The Spa Orchestra, under the leadership of Mr. Horace Teague, played, and M. Félix Lavoye, of Liège, sang.

On June 9, 10, and 11 the Enniscorthy Musical Society gave admirable performances of Balfe's ever-popular opera 'The Bohemian Girl,' under the skilful baton of Dr. W. H. Grattan Flood. No outside help was enlisted, and it is distinctly creditable that not only the chorus and orchestra, but all the principals were members of the Society. The staging and mounting were all that could be desired, and the scenery was appropriate. The singing of 'The fair land of Poland' by Mr. William Moore elicited a double encore, while Miss Woodman made a delightful Arline. On the three nights there were packed houses, including visitors from Ferns, New Ross, and Wexford. The Society has a performing membership of forty.

A further prize of £25 has been awarded in the Cobbett Competition, 1915, to Mr. Frank Bridge for a String quartet in full sonata form, the second prize in this section going to Mr. W. H. Reed. The award was made by vote, after an audition of four works by forty-five well-known musicians identified with chamber music. Mr. Bridge's work is to be played at a forthcoming Monday 'Pop.' Concert by the London String Quartet.

Mr. Ivor McKay gave an enjoyable recital on June 9, when he had the assistance of some well-known artists, including Miles. Marguerite Rollet, Elsa Mariani, and Beatrice Formby, Mr. Reginald Somerville, Mr. Horace Witty, Mr. Robert Radford, and Mr. Charles Fry. Mr. F. A. Sewell accompanied.

Mr. Percy Waller gave a recital at Bechstein Hall on June 2, when in a programme including Bach's Italian Concerto, Brahms's Variations on a Theme of Handel, Schumann's 'Phantasietücke,' some Chopin Studies, and a Sonata by Ravel, he proved himself to be an exceptionally well-equipped pianist.

Mr. Russell Bonner gave a pianoforte recital at the Metropolitan Academy of Music, Forest Gate, E., on May 31. The programme contained only compositions by the British-born composer Felix Borowski. Seventeen pieces were played and were well received.

Owing to the fact that it has been decided to close 'Cosmopolis' (Holborn, London, W.) for the duration of the War, the London School of Opera will be removed to temporary premises at the Wellington Hall, St. John's Wood, N.W., where rehearsals will be carried on as usual.

Miss Alys Bateman is doing excellent work for various War charities by giving concerts in London and the provinces. At one of these, held at Maidenhead, the local Philharmonic Society, conducted by Mr. Garrett Cox, gave a successful first performance of Mr. Joseph Holbrooke's 'The Hour.'

A display of Morris Dancing was given at Queen's Park, Glasgow, on June 5, conducted by Mr. John Thomson. The Govanhill Parish Church Musical Association sang national and folk-songs. The proceeds were given to the Scottish Branch of the Red Cross Society.

A violin and pianoforte recital was given by Mr. Philip Cathie and Miss Dorothy Dawson-Campbell at Steinway Hall on June 9, when Max Bruch's Concerto in G minor and Beethoven's Sonata in C minor were played, in addition to some attractive short items.

Miss May Harrison displayed her fine powers as a violinist at Aeolian Hall on June 16. With Mr. Hamilton Harry at the pianoforte, a notable interpretation of Delius's recently-produced Sonata was given.

On June 9, Mr. Montagu Nathan delivered a lecture on Rachmaninov's opera 'Aleko.'

On June 3, at the Bedford College for Women, Mr. Thomas Beecham gave a lecture which was entitled 'The burning question in music: fine art or public nuisance.' At present we withhold a notice.

Answers to Correspondents.

S. S. (PUTNEY).—You must find out the author and get written permission to use his or her words, but you cannot copyright the author's words. Perhaps you mean your music? If so, publication is sufficient to secure copyright in the British Empire. No registration is necessary.

G. F. B.—The well-known melody you quote has been attributed to Schubert, but probably it is a folk-song. See the *School Music Review*, No. 245.

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"	Blessed are the poor in spirit	Hiles	"	Weary of earth	Stainer
Book 8.			EASTER	Come, and let us return	Stainer
ADVENT	Day of Wrath! O day of mourning	Stainer	WHITSUN	Come, ye saints	Stainer
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	HARVEST	If ye love Me	Stainer
LENT	Cast thy burden upon the Lord	Mendelssohn	GENERAL	The eyes of all wait on Thee	Stainer
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No.	Pence.
1st	Antonghold sure, our God remains ... 2

BACH'S CHRISTMAS ORATORIO.

331	Christians, be joyful ... 3
332	Glory to God ... 2
333	Hear, King of Angels ... 2½
334	Come and thank Him ... 3
335	Glory be to God Almighty ... 3
336	Lord when our haughty foes ... 3½
337	Now vengeance hath been taken ... 3
338	Break forth, O beauteous ... 2½
339	Beside Thy cradle ... 2½

BACH'S GOD SO LOVED.

78	That God doth love the world ... 3
----	------------------------------------

BACH'S

JESU, PRICELESS TREASURE.

80	So there is now no condemnation ... 3
81	Death, I do not fear thee ... 3

BACH'S JESUS NOW WILL WE.

10	To Thee alone be glory ... 1½
----	-------------------------------

BACH'S MASS IN B MINOR.

770	Sanctus ... 4
771	Crucifixus and Et Resurrexit ... 4
772	Domine nobis pacem ... 2½
773	Gloria in Excelsis ... 4
774	Gratias agimus ... 2
775	Qui Tollis ... 2
776	Cum sancto spiritu ... 4

BACH'S O PRAISE THE LORD.

10	My soul, O praise the Lord ... 3
----	----------------------------------

BACH'S MY SPIRIT WAS IN

HEAVINESS.

106	The Lamb that was slain for us ... 3
-----	--------------------------------------

BACH'S SLEEPERS, WAKE.

101	Zim bears her watchmen's voices ... 3
-----	---------------------------------------

BACH'S (St. JOHN) PASSION.

131	Lord, our Redeemer ... 3
132	Let us not divide ... 2
133	Beloved Saviour ... 2
134	Rest here in peace ... 1
135	Lord Jesus, Thy dear angel send ... 3
136	If this Man ... 1½

BACH'S (St. MATTHEW) PASSION.

90	Come, ye daughters ... 3
91	I would beside my Lord ... 3
92	Behold, my Saviour now is taken ... 3
93	Have lightnings and thunders ... 3
94	O man, bewail thy grievous sin ... 3
95	Ah! now is my Saviour gone ... 2
96	Now doth the Lord ... 1
97	Here yet awhile ... 1½

BACH.

133	I wrestle and pray (Motet) ... 4
134	Be not afraid (Motet) ... 6
135	Blessing, glory, and wisdom ... 6

BARNBY'S 97TH PSALM.

70	Gloria Patri. March and Chorus ... 6
71	Zion heard of it (s. Solo and s.s.a.) ... 4

BARNBY'S REBEKAH.

106	Lo! day's golden glory ... 4
107	Who shall be fleetest ... 1½
108	Fear or doubting ... 3
109	Protect them, Almighty ... 3

BARNEIT'S

ANCIENT MARINER.

73	Around, around ... 4
74	What loud uproar ... 6
75	But tell me, speak again ... 4
76	The Bride hath paced into the Hall ... 4

BEETHOVEN'S ENGEDI.

(MOUNT OF OLIVES.)

10	O triumph, all ye ransomed ... 3
11	Hallelujah ... 3
12	Where is he ... 3

BEETHOVEN'S MASS IN C.

No.	Pence.
190	Kyrie—When I call upon Thee ... 1½
191	Gloria—Praise the Lord ... 4
192	Qui tollis—Give ear ... 4
193	Quoniam—Thou alone art holy ... 4
194	Credo—Glory and great worship ... 4
195	Et incarnatus—O Lord, give ear ... 4
196	Et resurrexit—Be Thou exalted ... 4
197	Et vitam—O praise ye the Lord ... 4
198	Sanctus—Holy, Holy ... 4
199	Benedictus—He is blessed ... 4
200	Agnus Dei—Hear my crying ... 2
201	Dono nobis—Blessed be the Lord ... 2

BEETHOVEN'S

RUINS OF ATHENS.

366	Daughters of high-throned Zeus ... 1½
367	Chorus of Dervishes ... 3
368	Where freedom hath triumphed ... 2
369	Twine ye the garland ... 3
370	While to the Sacred Nine ... 3
371	Hail, mighty music, hail! ... 3

BEETHOVEN'S MASS IN D.

344	Kyrie eleison ... 3
353	Gloria in Excelsis ... 1½
354	Credo ... 1½
355	Sanctus and Benedictus ... 6
356	Agnus Dei ... 8

BEETHOVEN.

670	A calm sea and a prosperous voyage ... 4
678	Meek, as thou livest (an Elegy) ... 2

BENEDICT'S ST. PETER.

610	They that go down to the sea ... 4
611	The Lord will not turn His face ... 3
612	The Lord be a lamp ... 1½
613	It is a spirit ... 1½
614	Who would not fear Thee ... 6
615	Praise ye the Lord ... 6
616	We have a law ... 1½
617	This man was also with Him— Surely thou art also—They are all ... 4
618	This is a day of wrath ... 2
619	Thou that destroyest the Temple ... 3
620	He is worthy to die ... 4
621	He will swallow up death ... 4
622	Thou shalt not ... 2
623	Sing unto the Lord ... 2
624	O come, let us sing ... 2

BENNETT'S MAY QUEEN.

666	Wake with a smile ... 4
667	With a laugh as we go round ... 4
668	Hark! their notes the hautboys swell ... 3
669	Ill-fated boy, begone ... 3

BENNETT'S

WOMAN OF SAMARIA.

813	God is a Spirit ... 1½
814	Ditto (Male voices) ... 2
815	Blessed be the Lord God ... 3
816	Therefore with joy ... 3
817	Therefore they shall come ... 3
818	Come, O Israel ... 1½
819	Abide with me ... 1½
820	Now we believe ... 1½
821	I will call upon the Lord ... 3
822	And blessed be the Lord ... 3

BERLIOZ'S FAUST.

802	Now for the dance the Shepherd's dew (Chorus and Dance of Peasants) ... 4
-----	---

BLAIR'S BLESSED ARE THEY.

828	Blessed are they ... 3
829	I will give unto him ... 2

BRAHMS'S REQUIEM.

828	All flesh doth perish ... 3
829	Blest are they that mourn ... 3
830	Blessed are the dead ... 3
831	Ye who now sorrow ... 3
832	On this earth ... 6
833	How lovely are Thy dwellings fair ... 2

CARISSIMI'S JEPHTHAH.

No.	Pence.
826	Come praise with me ... 3
827	We to the Lord sing joyfully ... 3

CHERUBINI'S REQUIEM.

331	Introit—Requiem eternam—Give unto the pure in heart ... 2
332	Graduale—Requiem eternam ... 1½
333	Give unto the humble ... 1½
334	Dies Irae—Day of vengeance ... 6
335	Domine Jesu—Lord Jesus Christ ... 8
336	Sanctus—Holy, Holy ... 1½
337	Pie Jesu—God of mercy ... 1
338	Agnus Dei—Lord Almighty ... 3

CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ... 3
759*	Laudate Dominum ... 3

CHERUBINI'S MASS IN D MINOR.

824	Cum Sancto Spiritu ... 3
719	Agnus Dei and Dona Nobis ... 4

COLERIDGE-TAYLOR'S

MEG BLANE.

803	Epilogus. Lord, hearken to me ... 8
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H. COWARD'S

STORY OF BETHANY.

764	Behold, how good a thing it is ... 4
765	Lord, Thou art good ... 3

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners ... 8
748	How excellent is Thy loving ... 6

COWEN'S SLEEPING BEAUTY.

722	At dawn of day ... 6
-----	----------------------

COWEN'S

SONG OF THANKSGIVING.

761	Except the Lord build the house ... 1½
-----	--

COWEN'S ST. JOHN'S EVE.

812	Bring branches from forest ... 4
770	Now joy shall be in cottage poor ... 4

CROTCH'S PALESTINE.

680	Reft of thy sons ... 2
681	O happy once ... 2
682	O feeble boast ... 3
683	Hence all his might ... 2
684	In frantic converse ... 3
685	Then the harp awoke ... 3
686	Nor vain their hope ... 3
687	Lo! star-led chiefs ... 2
688	Daughter of Sion ... 1½
689	He comes! ... 2
690	Be peace on earth ... 2
691	Then on your tops ... 2
692	Hosanna! ... 2
693	Worthy the Lamb, and Hallelujah! ... 3

DAVIES'S

NOBLE NUMBERS.

750	Litany! To the Holy Spirit ... 4
751	What sweeter music ... 6

DVOŘÁK'S ST. LUDMILA.

758	Blossoms, born of teeming Springtime ... 4
773	Now all gives way together ... 4
774	Holy Ghost, to earth descending ... 4

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere ... 3
806	Eia mater ... 4

(AT THE FOOT OF THE CROSS.)

750	At Thy feet in adoration ... 3
751	Blessed Jesu, Fount of Mercy ... 6
752	By Thy glorious death ... 4
753	Thou who art for ever blessed ... 3
754	May my heart with ardour burn ... 3

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No. 6.

FUNERAL MARCH AND CHORUS.

Molto marcato.
tr
PIANO. *p marcato.*

p legato.

sonore. *p*

Tromba *pp* *Ped.*

8030.

CHORUS.

SOPRANO. *Stringendo.*

ALTO.

TENOR.

BASS.

Weep for the glo - ri - ous dead, . . weep!

Weep, . .

Weep for the glo - ri - ous dead, . . weep!

Weep, . .

Stringendo.

pp trem.

fp

weep for the glo - ri - ous dead, . . weep!

weep!

weep for the glo - ri - ous dead, . . weep!

weep!

weep for the glo - ri - ous dead, . . weep!

weep!

weep for the glo - ri - ous dead, . . weep!

weep!

weep!

See, with state-ly march . . and

weep!

See, with state-ly march and

weep!

See, with state-ly march . . and

weep!

See, with state-ly march . . and

slower.

Ped.

* Ped.

* Ped.

81

The musical score is for a piece titled "The Sol-Emn Trum". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "slow". The vocal line consists of four staves, with the lyrics "While the sol-emn trum - pete" repeated four times. The piano accompaniment consists of two staves, with the left hand playing a steady eighth-note pattern and the right hand playing a more complex melody. The score includes dynamic markings such as "p" (piano) and "Ped." (pedal). The piece concludes with a final chord.

slow, While the sol-emn trum - pete

slow, While the sol-emn trum - pete

slow, While the sol-emn trum - pete

slow, While the sol-emn trum - pete

Ped. * Ped. * Ped. *

blow, And the tears of thou - sands

blow, And the tears, . . the

blow, And the tears of thou - sands

blow, And the tears, the

Ped. * Ped. * Ped. * Ped. *

flow, and the tears, the tears of . . thou - - sands, of thou - - sands

tears . . of thou - sands flow, the tears of thou - sands

flow, and the tears, . . the tears . . of thou - - sands

tears, . . the tears of thou - - sands, thou - sands

slow. To his grave We bear the brave, to his grave we

slow. To his grave we bear, We bear the brave, to his grave we

slow. To his grave We bear the brave, to his grave we

slow. To his grave we bear, We bear the brave, to his grave we

p

stac.

pp bear, we bear the brave! . . . to his grave we

pp bear, we bear the brave! . . . to his grave we

pp bear, we bear the brave! . . . to his grave we

pp bear, we bear the brave! . . . to his grave we

mf *fz*

B

bear, . . . we bear the brave!

bear, . . . we bear the brave!

bear, . . . we bear the brave!

bear, . . . we bear the brave!

dim. *p*



CHORUS. *mf*

Weep for the glo - ri - ous

Weep for the glo - ri - ous

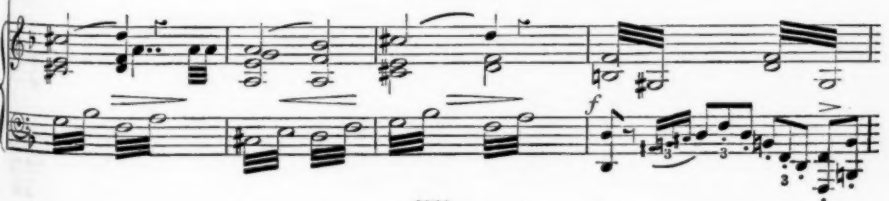


dead! . . . weep, . . . weep for the glo - ri - ous dead! . . .

Weep, . . . weep for the glo - ri - ous dead! . . .

dead! . . . weep, . . . weep for the glo - ri - ous dead! . . .

Weep, . . . weep for the glo - ri - ous dead! . . .



weep! . . . weep! . . .

weep! . . . weep! . . .

weep! . . . weep! . . .

weep! . . . weep! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

mf Dark the day like day of doom, dark . . the day like day of

mf Dark the day like day of doom, . . like

mf Dark the day . . like . . day . . of doom, . . like . .

mf Dark the day like day of doom, . . like

D doom, like day of doom! To his grave

day, . . like day of doom! To his grave We

day, . . like day of doom! To his grave

D day, . . like day of doom! To his grave We

mf *stac.*

p . We bear the brave, to his grave we bear, . . we bear . . the

p bear, we bear the brave, to his grave we bear, . . we bear . . the

p . . We bear the brave, to his grave we bear, . . we bear . . the

p bear, We bear the brave, to his grave we bear, . . we bear . . the

brave! . . . to his grave we bear, . . . we

brave! . . . to his grave we bear, . . . we

brave! . . . to his grave we bear, . . . we

brave! . . . to his grave we bear, . . . we

brave! . . . to his grave we bear, . . . we

dim. bear the brave! . . .

dim. bear the brave! . . .

dim. bear the brave! . . .

dim. bear the brave! . . .

dim. bear the brave! . . .

dim. *p dolce.*

col. Sva.

pp

pp

8030.

The

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Cleveleys,
Plymouth.
St. Cecilia
Colwyn Ba
Middlesbro
Nottingham
Huddersfie
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Londonder
South and
Stratford a
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This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 84.

A REVIEW OF THE COMPETITION MOVEMENT SINCE THE WAR BEGAN.

When the War broke out in August, 1914, there was a general feeling that it would prevent the holding of competitive festivals throughout the country, not only because the entries would be few, but because the usual supporters would not subscribe to the funds necessary to carry on. But fortunately in far more centres than was anticipated faith in the great educational character of the work, coupled with courage, has resulted in considerable success. The movement then is scotched, but not killed. We give below a list of the forty Festivals that have been held in upwards of thirty centres since last August:

New Brighton, Liverpool.
Mansfield, Notts.
Cleveleys, Blackpool.
Plymouth.
St. Cecilia W. Girls' Clubs.
Colwyn Bay.
Middlesbrough.
Nottingham.
Huddersfield.
People's Palace Competition,
East London.
Londonderry.
South and West London.
Stratford and East London.
Swaledale Tournament.
Federation of Working Girls'
Clubs (two sections).
London Girls' Club Union.
Widnes.
Manx, Isle of Man.

Salford (two Festivals).
Sligo.
Haughton, Stafford.
Belfast.
Long Eaton, Nottingham.
Wirral, Chester.
Morpeth, Wansbeck.
Glasgow.
Girls' Friendly Society.
Ilkley, Wharfedale.
Free Church Musicians'
Union.
Tewkesbury.
Hastings.
Bristol.
Manchester (four Festivals).
Dublin.
Taunton.
Coleraine, Ulster.

THE ROYAL NATIONAL EISTEDDFOD, BANGOR.

(TO BE HELD IN THE FIRST WEEK IN AUGUST.)

The Executive Committee of this organization met on June 18 to consider the arrangements for the holding of this event. There was considerable discussion in the course of explanations of the decision to carry on in spite of the national preoccupation with the War.

It had been contended that there was no reasonable prospect of the Eisteddfod paying if held under present conditions. The reply was that depending, as every Eisteddfod did, on the choral competitions, the Committee was assured that on Tuesday, August 3, six choirs, each of two hundred voices, and all from South Wales, would compete; on Wednesday, five adult and eight juvenile choirs would sing; on Thursday and Friday respectively nine ladies' choirs and six male-voice choirs would compete; and on Saturday about a dozen brass bands. Then, again, all the sectional societies which usually met at the Eisteddfod, the Cymmrodorion and other societies proposed to attend as usual. Further, the National Eisteddfod Association encouraged them to go on.

Then many of the South Wales colliers and others claimed that the strain under which they had lately been working entitled them to a little respite, and they would claim a holiday to attend the national gathering.

It had been objected that those choirs might contain men eligible for enlistment in the Army, and that it would be wrong to encourage such to think of competing at the Eisteddfod. But to that objection the answer was that all the choirs had been reconstituted since last year, that a large proportion of the old members had enlisted, the men now remaining being older men or men who served their country in other capacities, and the proportion of women in the choirs had naturally increased.

Finally, the Committee maintained that the Eisteddfod should not be regarded as a mere holiday gathering, but as a great national gathering of Welsh people, and the university of the common people of Wales, and therefore should be held in days of stress and tumult even as the university capping ceremony was to be held. The Committee was confident that, taking all the circumstances into account, the best and most patriotic men in Wales would show their loyalty in this national extremity by helping to make the Eisteddfod a success.

COMPETITIVE FESTIVAL FOR CHURCH CHOIRS OF ALL DENOMINATIONS ABANDONED.

We regret to say that the Competition for Church choirs of all denominations in Greater London, instituted by the London Executive Committee of the Church Music Society, which was to have been held in July, as announced in our last issue, has been abandoned. As a large number of choirmen have joined the Forces, it was found that choirs were naturally reluctant to enter without adequate tenors and basses. Instead of the original scheme, it has been thought well to arrange a competition in the late autumn for boys' voices only, and, in the case of churches where ladies' voices are used, for female voices only. These will compete in two distinct classes, and the contests will be held at the Royal College of Music by kind permission of Sir Hubert Parry and the Council. Those intending to enter their trebles should make early application to the Hon. Secretary (Miss Mabel Saumarez Smith, 116, Westbourne Terrace, W.).

FEIS CEOIL, DUBLIN.—May 10 to 15.

This was the nineteenth festival or 'Feis Ceoil' of the series. The entries were remarkably good, being 560 against 578 of the previous year. Irish songs, naturally and properly, are included in the programme, and were the subject of separate classes. Fifty-one junior pianists played the 'Lied ohne Worte,' No. 34 in C, before Mr. Frederick Dawson, and Miss Vera B. Wilson was awarded a silver medal. In another junior pianoforte class there were thirty-eight competitors to play Op. 12, No. 1, of Grieg's Lyrical Pieces and the first movement of a Haydn sonata. Iris Leverton was the winner. A 'Plunket Greene' Cup was the prize in a well-contested class in which forty-four adult

singers took part. Mrs. Levitt, already the holder, was awarded the prize for another year. In the senior pianoforte class, in which 'Les Adieux' (Beethoven) was the test, forty-one players appeared, and the gold medal fell to Miss Dinah Eltel Copeman. Thirty-five sopranos appeared to sing Liszt's 'Lorelei' and Stanford's 'A sailor lad.' Mr. Gordon Cleather, who adjudicated in this class, said he was rather disappointed with this competition. Liszt's song called for strong dramatic instinct. One or two singers had gone to extremes, and were so carried away that they became unmusical. The other gold medal winners in the solo-singing classes were:

Mezzo-Soprano.—Miss Cissie Burke.

Contralto.—Miss Josephine Wilson.

Tenor.—Mr. Arthur R. Lucas.

Baritone.—Mr. Walter M. Nally.

Bass.—Mr. Harold Morrow.

The Joseph O'Mara Cup was won by Mr. M. J. Gallagher.

A competition for the Denis O'Sullivan medal, open to every class of voice with 'own choice' of song, but limited to compositions by Irish composers, brought forward twenty-five singers. Miss Joan Burke was the fortunate winner. She sang 'My dark Rosaleen' (Needham) and 'Down by the Sally Garden' (Herbert Hughes).

In the stringed instrument classes the entries were numerous. Junior violinists to the number of twenty-six played Svendsen's 'Romance' (rather a stiff test for juniors), and Jennie Goldfoot was awarded the medal. It was gratifying that no fewer than nine young people entered for the junior violoncello class. The test was 'Canzona' (Max Bruch), and the medal was won by Miss Muriel Goodman. The senior violin class was supported by fifteen entries, the test being the Concerto (Op. 20) by Saint-Saëns. A gold medal was awarded to Miss Amy K. Ellard. In the senior violoncello class Miss Kathleen Andrews was the winner, the test being the first movement of Lalo's Concerto in D minor. Five parties competed in the senior instrumental Trio class, Miss Kathleen Potterton's Trio coming out first. The test was the Trio in F major (Op. 18) by Saint-Saëns. Besides the foregoing there were classes for viola duets and junior trios, violoncello and pianoforte duets, and several sight-playing classes.

School choirs were not in evidence. They were not catered for in the syllabus, unless they came in under the head of children's choirs. But even in this class there were no entries. This is not a little singular, inasmuch as at Belfast, Coleraine, and elsewhere in Ireland, the schools are the chief supporters of the competition festival movement.

A stringed quartet class brought forward two parties. In the two organ classes there were eight senior players, Miss Rachel Bailly being first, and two junior players.

In the adult choral classes there were four entries. The Deny Glee and Madrigal Society (Mr. J. T. Frankland) were first in three, the Christian Brothers Past Pupils' Union being successful in the other.

Only two Church choirs appeared to sing Farrant's 'Lord, for Thy tender mercies' sake' and Mozart's 'Ave Verum,' the St. Michael and St. John's Choir being placed first.

A Culwich Memorial Cup Class attracted two parties to sing Calcott's splendid glee 'O snatch me swift,' the Dawson Street Choral Society (Mr. James E. Tyrer) winning the first place. An interesting class was that called the 'Ladies' Committee Class,' in which a prize of £15 was offered for ensemble singing. The test was five numbers from Stanford's Cycle of Songs from 'The Princess' (Tennyson) for four female voices and pianoforte accompaniment. Five parties came forward, and the prize fell to Miss Culwick's quartet.

It will be seen from the foregoing that the Feis displayed considerable vitality. The adjudicators, besides those already named, were Dr. Sinclair and Mr. W. H. Reed (London Symphony Orchestra).

TAUNTON (WEST SOMERSET).

May 19, 20.

This was the third Festival held in this pleasant country town. In view of the untoward circumstances it was a surprising success. Adult choral classes were not much in evidence, but in other sections, and especially those concerned with school choirs and Morris dancing, the proceedings were full of vitality. It was curious to note that on the whole the school choirs from rural districts did better than those from the towns. This difference of attainment was said to arise from the fact that there was not so much distraction for the children outside the towns as there is in towns, where picture palaces and other alluring shows cater for the young so attractively. Much of the school-singing was excellent; it was so well in tune and tasteful. In an urban class the Memorial School came out at the top, and North Town and Holy Trinity were successful in other classes. A high standard was reached by Staplesgrove Rural School. They sang R. H. Macdonald's charming unison song 'The lamplighter' and Geoffrey Shaw's setting of Blake's poem 'The lamb' with simple delicacy and in perfect tune. Chabstable in another class was even more successful. In the highest class, which was for secondary schools, four choirs sang Schumann's 'Lotus flower' and Elgar's 'Doubt not thy Father's care,' the Bridgwater College House School being the best. There were nine entries in the folk-dances and singing-games classes. North Town School was very successful. There were thirty-six entries in the various pianoforte classes, and two for organ-playing. The vocal solo classes for adults were fairly well supported. Miss K. M. Babbage, of Bridgwater, sang Mozart's 'Dove sono' with much charm, and another performance of outstanding merit was that of 'Pipes of Pan' (Elgar) by Mr. H. Pole, of Ilminster. Bishop Fox's School was the first of five entries in the section for girls' clubs or senior girls' classes, and the Taunton Ladies' Choir was the first of three entries in the open female-voice choir class. The Huish Episcopi Choral Society gratified the audience by excellent performance of several part-songs and glees. Concerts by winners were given each evening.

Dr. W. G. McNaught adjudicated, except in the folk-song classes, which were dealt with by Mr. Cecil Sharp. The audiences were good, and they were greatly interested in the proceedings.

THE CORNWALL COMPETITION.

May 20.

This event, which usually is spread over several days and held in various small towns in the district during the summer period, was this year concentrated at Wadebridge. The appeal was mostly to children. The town hall was generally well filled by the audience and competitors. The plan in connection with this Festival is to grant certificates to all who attain a certain standard, and not prizes to competitors.

The following were amongst the most successful children's choirs: Week St. Mary, which gained the Trefusis banner. St. Dennis, Padstow, Girls, who won the Shilston banner. Liskeard County School and St. Austell. A female-voice choir from Saltash essayed Brahms's 'Come away, death.' A combined performance of Coleman Young's 'Requiem' was an impressive feature of the concert that wound up the proceedings. Mr. F. Buller Howell, the president for the year, distributed the awards, and in doing so remarked that he thought Cornwall had been more musical in days gone by than was the case now, and he based his opinion on the beauty and quantity of the old Cornish melodies discovered by the Rev. S. Baring-Gould and others. Personally he was glad that the competitions were persevered with because they were an educational force that should not be missed. Dr. R. R. Terry adjudicated. Lady Mary Trefusis, the chief promoter of the Festival, was present.

God the All-Fatherly

COMPOSED BY

ALFRED HOLLINS.

1. A charge to keep I have ... King 3c.
 2. A crown of grace for man Brahma 4d.
 3. A few more years shall roll H. Blair 3d.
 4. A prayer for peace ... Crotch 3d.
 5. A solemn prayer ... A. H. Brewer 2d.
 6. A song of joy ... John E. West 3d.
 7. Abide with me ... Ivor Atkins 3d.
 8. Abide with me ... R. Dunstan 3d.
 9. Adagio Fideles ... H. Hoffmann 4d.
 10. All go unto one place ... Wesley 3d.
 11. All nations whom B. Luard-Sely 4d.
 12. All they that trust ... Hillier 8d.
 13. All Thy works ... T. Adams 3d.
 14. All Thy works ... J. Barnby 4d.
 15. All Thy works ... G. H. Ely 4d.
 16. All Thy works ... E. H. Thorne 4d.
 17. All ye who seek ... H. M. Higgs 3d.
 18. All ye who weep ... Gounod 3d.
 19. Alleluia! now is Christ T. Adams 3d.
 20. Alleluia! the Lord liveth C. Harris 3d.
 21. Almighty Father ... B. Steane 3d.
 22. Almighty God, give us Wesley 3d.
 23. And all the people saw J. Stainer 6d.
 24. And God shall wipe Greenish 3d.
 25. And it was the third hour Elvey 4d.
 26. And Jacob was left alone J. Stainer 6d.
 27. And Jesus entered H. W. Davies 4d.
 28. And suddenly there came H. J. Wood 3d.
 29. And the Lord said T. W. Stephenson 3d.
 30. And the wall of the city Oliver King 3d.
 31. And there shall be signs Naylor 4d.
 32. And when the day C. W. Smith 3d.
 33. Angel Spirits P. Tchaikovsky 3d.
 34. Angel voices, ever singing E. V. Hall 3d.
 35. Angels from the realms ... Cowen 3d.
 36. Ditto P. E. Fletcher 3d.
 37. Ditto E. V. Hall 3d.
 38. Art thou weary ... C. H. Lloyd 6d.
 39. Arise, shine ... G. F. Cobb 3d.
 40. Arise, shine ... T. Adams 3d.
 41. As Christ was raised Waring 3d.
 42. At life, with the Lord E. V. Chipp 3d.
 43. At it began to dawn Ch. Vincent 3d.
 44. At Moses lifted up F. Gostelow 3d.
 45. At the heart brings A. H. Brewer 4d.
 46. As the hart pants (S.S.T.B.) Gounod 3d.
 47. Ascribe unto the Lord Travers 3d.
 48. Ascribe unto the Lord S. S. Wesley 4d.
 49. At the Lamb's High E. V. Hall 3d.
 50. At the Sepulchre H. W. Waring 3d.
 51. Author of Life Divine Button 3d.
 52. Awake, awake ... John E. West 3d.
 53. Awake, awake, put on Greenish 4d.
 54. Awake, awake, put on J. Stainer 6d.
 55. Awake, awake, put on Stephenson 6d.
 56. Awake, awake, put on M. Wise 3d.
 57. Awake! O Zion ... C. Forrester 3d.
 58. Awake, thou that sleepest Stainer 6d.
 59. Awake up, my glory M. Wise 3d.
 60. Be glad and rejoice M. B. Foster 3d.
 61. Be glad and rejoice E. Steane 3d.
 62. Be glad, O ye righteous H. Smart 4d.
 63. Be glad then, ye ... A. Hollins 3d.
 64. Be merciful ... H. Purcell 6d.
 65. Be merciful ... E. A. Sydenham 3d.
 66. Be peace on earth ... Crotch 3d.
 67. Be Thou exalted ... C. Bayley 3d.
 68. Be ye of one mind A. E. Godfrey 3d.
 69. Be ye therefore ... A. S. Baker 3d.
 70. Before the heavens H. W. Parker 3d.
 71. Behold, all the earth G. F. Huntley 3d.
 72. Behold, God is great E. W. Naylor 3d.
 73. Behold, God is my John E. West 3d.
 74. Behold, God is my F. C. Woods 3d.
 75. Behold, how good (M.F.C.) Caldicott 3d.
 76. Ditto (S.A.T.B.) Caldicott 3d.
 77. Ditto Hamilton Clarke 3d.
 78. Ditto J. Battisill 3d.
 79. Behold, I bring you J. Barnby 3d.
 80. Ditto J. Maude Crament 3d.
 81. Ditto E. V. Hall 3d.
 82. Behold, I come quickly Ivor Atkins 3d.
 83. Behold, I have given you C. Harris 3d.
 84. Behold, I send ... J. V. Roberts 4d.
 85. Behold My servant J. F. Bridge 3c.
 86. Behold now, praise J. B. Calkin 3d.
 87. Behold now, praise F. Iliffe 3d.
 88. Behold now, praise John E. West 3d.
 89. Behold, O God ... F. W. Hird 4d.
 90. Behold, the days come Woodward 4d.
 91. Behold the Heaven A. R. Gaul 3d.
 92. Behold the Name ... Percy Pitt 4d.
 93. Behold, two blind men J. Stainer 3d.
 94. Bethlehem ... Ch. Gounod 12d.
 95. Bless the Lord ... M. Kingston 4d.
 96. Bless the Lord, O my soul Hailing 4d.
 97. Bless the Lord thy God Roberts 3d.
 98. Bless thou the Lord C. Bayley 3d.
 99. Blessed be the Lord Oliver King 3d.
 100. Blessed are the dead B. L. Selby 3d.
 101. Blessed are the pure A. D. Arnott 3d.
 102. Blessed are they A. W. Batson 3d.
 103. Blessed are they ... H. Blair 3d.
 104. Blessed are they ... W. H. Monk 3d.
 105. Blessed are they ... Arthur Page 3d.
 106. Blessed be the God S. S. Wesley 3d.
 107. Blessed be the Lord J. Barnby 3d.
 108. Blessed be the Lord J. F. Bridge 3d.
 109. Blessed be the Lord O. Gibbons 3d.
 110. Blessed be the Lord E. V. Hall 3d.
 111. Blessed be the Lord ... Heap 6d.
 112. Blessed be the Lord Markham Lee 3d.
 113. Blessed be the Lord C. L. Williams 3d.
 114. Blessed be the Name Macfarren 3d.
 115. Blessed be Thou E. C. Bairstow 4d.
 116. Ditto ... J. Kent 4d.
 117. Blessed City A. C. Fisher 4d.
 118. Blessed is He F. E. Gladstone 4d.
 119. Blessed is He ... C. H. Lloyd 6d.
 120. Blessed is He A. C. Mackenzie 3d.
 121. Blessed is the man Clarke-Whitfield 3d.
 122. Blessed is the man ... John Goss 4d.
 123. Blessed is the man H. W. Waring 4d.
 124. Blessed is the soul (S.S.) Macfarren 6d.
 125. Blessed Jesus (Stabat Mater) Dvorak 6d.
 126. Blessed Lord ... S. S. Wesley 2d.
 127. Blessing, glory, wisdom B. Toun 3d.
 128. Ditto A. H. Brewer 3d.
 129. Blow up the trumpet F. Iliffe 3d.
 130. Blow ye the trumpet Henry Leslie 3d.
 131. Born to-day ... J. P. Sweetinck 3d.
 132. Bow Thine ear ... W. Bird 3d.
 133. Break of Heaven ... E. German 3d.
 134. Break forth into joy H. E. Button 3d.
 135. Ditto S. Coleridge-Taylor 3d.
 136. Ditto ... H. A. Matthews 6d.
 137. Ditto ... R. Prentice 6d.
 138. Ditto ... B. Steane 3d.
 139. Ditto ... W. G. Alcock 3d.
 140. Brightest and best ... E. V. Hall 4d.
 141. Bring unto the Lord Gladstone 3d.
 142. Brother, thou art gone ... J. Goss 4d.
 143. By Babylon's wave Gounod 2d.
 144. By the rivers of Babylon L. Samson 4d.
 145. By the waters of Babylon Boyce 4d.
 146. Ditto ... H. Clarke 3d.
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GOD THE ALL-FATHERLY

HARVEST ANTHEM

Words by J. G. JOHNSTON,
and from Psalms civ. 24;
cxlv. 15, 16; cxvi. 12.

COMPOSED BY

ALFRED HOLLINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.

QUARTET OR SEMI-CHORUS.

p

God the All - Fa - ther-ly,

God the All - Fa - ther-ly,

God the All - Fa - ther-ly,

God the All - Fa - ther-ly,

Andante. ♩ = 76.

p Sw.

senza Org.

gra-cious Be - stow - er, . . . Grate - ful, we praise Thee our Boun - ti - ful Lord:

gra-cious Be - stow - er, . . . Grate - ful, we praise Thee our Boun - ti - ful Lord:

gra-cious Be - stow - er, . . . Grate - ful, we praise Thee our Boun - ti - ful Lord:

gra-cious Be - stow - er, . . . Grate - ful, we praise Thee our Boun - ti - ful Lord:

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GOD THE ALL-FATHERLY.

Thine is the hand that has guid - ed the sow - er . . . On through the year to the

Thine is the hand that has guid - ed the sow - er . . . On through the year to the

Thine is the hand that has guid - ed the sow - er . . . On through the year to the

Thine is the hand that has guid - ed the sow - er . . . On through the year to the

Thine is the hand that has guid - ed the sow - er . . . On through the year to the

reap - er's re - ward. Naught can we of - fer but will - ing o - be - dience;

reap - er's re - ward. Naught can we of - fer but will - ing o - be - dience;

reap - er's re - ward. Naught can we of - fer but will - ing o - be - dience;

reap - er's re - ward. Naught can we of - fer but will - ing o - be - dience;

reap - er's re - ward. Naught can we of - fer but will - ing o - be - dience;

In - to our lives Thy great love Thou hast sown, Ga - ther, we pray Thee, our

In - to our lives Thy great love Thou hast sown, . . . Ga - ther, we pray Thee, our

In - to our lives Thy great love Thou hast sown, Ga - ther, we pray Thee, our

In - to our lives Thy great love Thou hast sown, . . . Ga - ther, we pray Thee, our

In - to our lives Thy great love Thou hast sown, . . . Ga - ther, we pray Thee, our

GOD THE ALL-FATHERLY.

dim. *p*

sheaves of al - le - giance, Har - vest our hearts and make them Thine

dim. *p*

sheaves of al - le - giance, Har - vest our hearts and make them Thine

dim. *p*

sheaves of al - le - giance, Har - vest our hearts and make them Thine

dim. *p*

sheaves of al - le - giance, Har - vest our hearts and make them Thine

Allegro.

OWN. *f* O Lord, how

OWN. *f* O Lord, how

OWN. *f* O Lord, how

OWN. *f* O Lord, how

Allegro. ♩ = 84.

f *Gt. Org.*

mf

man - i - fold, how man - i - fold are Thy works! in wis - dom, in wis - dom hast Thou

mf

man - i - fold, how man - i - fold are Thy works! in wis - dom, in wis - dom hast Thou

mf

man - i - fold, how man - i - fold are Thy works! in wis - dom, in wis - dom hast Thou

mf

man - i - fold, how man - i - fold are Thy works! in wis - dom, in wis - dom hast Thou

GOD THE ALL-FATHERLY.

made them all. O Lord, how man - i - fold, how man - i - fold are Thy

made them all. O Lord, how man - i - fold, how man - i - fold are Thy

made them all. O Lord, how man - i - fold, how man - i - fold are Thy

made them all. O Lord, how man - i - fold, how man - i - fold are Thy

works! the earth is full, is full of Thy rich - es.

works! the earth is full, is full of Thy rich - es.

works! the earth is full, is full of Thy rich - es. The

works! the earth is full, is full of Thy rich - es. The

eyes of all wait up - on . . Thee, O Lord, and Thou giv - est them their

eyes of all wait up - on . . Thee, O Lord, and Thou giv - est them their

GOD THE ALL-FATHERLY.

Thou o - pen - est Thine hand, Thou o - pen - est Thine
 meat in due . . sea - son.
 meat in due . . sea - son.

hand, and sat - is - fi - est the de - sire of ev - 'ry . . liv - ing
 and sat - is - fi - est the de - sire of ev - 'ry liv - ing
 and sat - is - fi - est the de - sire of ev - 'ry liv - ing
 and sat - is - fi - est the de - sire of ev - 'ry liv - ing

*Ch. or Sw.
 p Org. ad lib.*
sensa Ped.

thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
 thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
 thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
 thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the

f Gt.
Ped.

GOD THE ALL-FATHERLY.

earth is full, is full of Thy rich - es, the earth is

earth is full, is full of Thy rich - es, the earth is

earth is full, is full of Thy rich - es, the earth is

earth is full, is full of Thy rich - es, the earth is

Poco meno mosso.

full, is full of Thy rich - es. What shall I ren - der

full, is full of Thy rich - es. What shall I ren - der

full, is full of Thy rich - es. What shall I ren - der

full, is full of Thy rich - es. What shall I ren - der

Poco meno mosso.

rit.

un - to the Lord for all His ben - e - fits to - ward me?

un - to the Lord for all His ben - e - fits to - ward me?

un - to the Lord for all His ben - e - fits to - ward me?

un - to the Lord for all His ben - e - fits to - ward me?

rit.

GOD THE ALL-FATHERLY.

Maestoso, marcato.

God the All - Fa - ther - ly, gra - cious Be - stow - er, . . . Grate - ful, we

God the All - Fa - ther - ly, gra - cious Be - stow - er, . . . Grate - ful, we

God the All - Fa - ther - ly, gra - cious Be - stow - er, . . . Grate - ful, we

God the All - Fa - ther - ly, gra - cious Be - stow - er, . . . Grate - ful, we

Maestoso, marcato. ♩ = 72.

praise Thee our Boun - ti - ful Lord : Thine is the hand that has

praise Thee our Boun - ti - ful Lord : Thine is the hand that has

praise Thee our Boun - ti - ful Lord : Thine is the hand that has

praise Thee our Boun - ti - ful Lord : Thine is the hand that has

cres. guid - ed the sow - er . . . On through the year to the reap - er's re -

cres. guid - ed the sow - er . . . On through the year to the reap - er's re -

cres. guid - ed the sow - er . . . On through the year to the reap - er's re -

cres. guid - ed the sow - er . . . On through the year to the reap - er's re -

cres. guid - ed the sow - er . . . On through the year to the reap - er's re -

GOD THE ALL-FATHERLY.

ward. Naught can we of - fer but will - ing o - be - dience;

ward. Naught can we of - fer but will - ing o - be - dience;

ward. Naught can we of - fer but will - ing o - be - dience;

ward. Naught can we of - fer but will - ing o - be - dience;

In - to our lives Thy great love Thou hast sown, Ga - ther, we

In - to our lives Thy great love Thou hast sown, Ga - ther, we

In - to our lives thy great love Thou hast sown, Ga - ther, we

In - to our lives thy great love Thou hast sown, Ga - ther, we

pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and

pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and

pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and

pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and

pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and

poco a poco cres.

poco a poco cres.

poco a poco cres.

poco a poco cres.

poco a poco cres.

poco a poco cres.

GOD THE ALL-FATHERLY.

make them Thine own, Har - vest our hearts and make them, and

make them Thine own, Har - vest our hearts and make them, and

make them Thine own, . . Har - vest our hearts and make them, and

make them Thine own, Har - vest our hearts and make them, and

rit. al fine. make . . them Thine own. . . . Praise ye the Lord. *fff*

rit. al fine. make them Thine own. . . . Praise ye the Lord. *fff*

rit. al fine. make . . them Thine own. . . . Praise ye the Lord. *fff*

rit. al fine. make them Thine own. . . . Praise ye the Lord. *fff*

rit. al fine. make them Thine own. . . . Praise ye the Lord. *fff*

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